

Digital Technology and Innovative Poetry

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Abstract

This is a thesis investigating the use of digital technology in creative writing, with a focus on innovative poetry. Three research areas explore this through theory, practice and reflection. These are preceded by an introduction to digital poetry, including an overview of the field.

Chapter 1 describes the use of digital technology in appropriative writing, using digital methods to collect and re-organise text from social media to produce two books. Appropriative, allegorical or conceptual writing is discussed in relation to these books and more generally. This discussion includes reflections on the ethics of appropriative methodologies, with reference to writers such as Kenneth Goldsmith and Vanessa Place.

Chapter 2 explores the possibilities of digital technology for procedurally transforming existing texts to produce new ones. Two creative projects are discussed, the first using spreadsheets to transform by mechanistic word substitution and the second using databases to transform by reduction and 'writing through'. These are contextualised and discussed in relation to the work of John Cage, Jackson Mac Low, the Oulipo and others.

Chapter 3 investigates permutational and combinatorial works and the use of machine methods to introduce programmatic randomness. A range of online works are described premised on aleatory selection from lists. The poetics of chance is discussed in relation to digital and non-digital combinatorial works including Raymond Queneau, Alison Knowles and Nick Montfort.

The human-machine dynamic is viewed as collaborative rather than competitive, with the machine envisaged as an adjunct to rather than an alternative to human practice. Processual methods are regarded as having most value when combined with non-processual and non-schematic elements. Originality is considered as a valid concept for procedural works, residing at the level of ideas and design.

The procedural works discussed in the thesis are contextualised within a broader personal poetics of inclusivity, playfulness and humour.

Key words: digital, innovative, poetry, poetics, Oulipo, conceptualism, generative, procedure, process, writing

Introduction

Computing, in the sense that we now understand the term, began in the mid-1930s, when Alan Turing (1937) described what is known as the universal Turing machine, the theoretical foundation of the modern computer. It was not until the early 1970s, however, that smaller devices such as the Hewlett-Packard HP-35 calculator (1972), "a fast, extremely accurate electronic slide rule", became available and what is termed the "personal computer revolution" began (Fitzpatrick, 2006). The years since have seen huge advances in digital technology. Moore's law, named for George E. Moore, states that computing power doubles roughly every two years, whilst devices become physically smaller (Riha, 2014). A comparison of the Apollo Guidance Computer (AGC) which co-ordinated the 1969 moon landings and the Apple iPhone 5s, released in 2014, provides an illustration. The iPhone 5s is 1,300 times faster than the AGC, has a memory 16,777,216 times larger but is 0.02% of its weight (Riha, 2014). A machine several thousand times more powerful than that which took human beings to the moon and back can literally fit in your pocket.¹

Marshall McLuhan (1964, p. 3) states that any technological change cannot but impact upon society and human consciousness. Digital technology is now so embedded in daily life as to be almost unavoidable. Literature has not been immune. Len Deighton's *Bomber*, widely regarded as the first novel produced using a word processor, was published in 1970 (Kirschenbaum, 2013). Almost all books sold today are written and typeset using a computer. The online book retailer Amazon reported in 2012 that sales of digital books bought to be read on its Kindle electronic reader had overtaken sales of paper books (Malik, 2012).²

¹ This may not be all for the good. Susan Greenfield (2012) argues that "we could be sleepwalking towards a future in which neuro-chip technology blurs the line between living and non-living machines, and between our bodies and the outside world". For William Carr (2008), our intelligence is flattening "as we come to rely on computers to mediate our understanding of the world". Stephen Hawking (cited in Cellan-Jones, 2014) warns that "the development of full artificial intelligence could spell the end of the human race".

² More recent statistics, however, suggest that this may not have been a permanent shift (Wallop, 2015).

In addition to the rendering and dissemination of texts, digital technology has also been used as part of the creative process itself, albeit in a manner, as Alain Vuillemin (2002) notes, that is not always linear and is characterised by surges and lulls. Christopher Funkhouser (2007, p. 37) identifies Theo Lutz's *Stochastische Texte* (1959), produced by a program written on a Zuse Z22 that used random numbers to create texts from Kafka's *The Castle*, as the first example of digital literature. We could look back further still, to 1952, when Christopher Strachey used the Mark One "Baby" computer to produce love poems in Manchester by, as Nigel Bunyan (2009) describes, "entering hundreds of romantic verbs and nouns into the new machine... to create a stream of light-hearted verse".

This is a creative thesis, concerned with how new works of literature can be produced using digital methods, either in whole or in part. It is not my aim here to offer a comprehensive history of digital literature. That is already being done by others. My own digital experiments, however, reference and are informed by work already done in the field. It is important, therefore, to provide some context with a brief overview of how digital literature has developed since its first steps in the 1950s.

The earliest works of digital literature, like those of Lutz and Strachey, tended to be permutational and combinatorial, randomly or systematically drawing on existing texts or lists of various sizes to produce new texts. Nanni Balestrini's *Tape Mark Poems* (1962) use the *Tao Te Ching*, *The Mystery of the Elevator* by Paul Goldwin and *Hiroshima Diary* by Michihiko Hachiya as the basis for algorithmic, combinatorial poems (Balestrini, 2012, p. 266). Brion Gysin's 'I AM THAT I AM' (1960) is a computerised, factorial combination of the title phrase (Johnson, 2008 a). Jean Baudot's *La Machine à écrire* (1964) was produced by an early text generator, its vocabulary drawn from a school textbook (Johnson, 2008 c).³ Emmett Williams' 'The IBM Poem' (1966) used an IBM machine to recursively replace letters with words from a pre-determined list and generate an expanding text (Williams, 2012,

³ The Cybernetic Serendipity exhibition, which took place at the Institute of Contemporary Arts (ICA) in London in 1968, collected many early examples of computer literature, including Baudot and Balestrini (McKinnon Wood & Masterman, 1968, p. 55).

pp. 275 - 277). Alison Knowles and James Tenney's 'A House of Dust' (1968) used a mainframe computer to generate permutations of four-word lists and produce poetic texts (Funkhouser, 2007, p. 70).⁴ Angel Carmona's *V2 Poems* (1976) were written using a sentence generator combining traditional language and neologisms (Funkhouser, 2009, p. 70). Jean Pierre Balpe's *Poèmes d'Amour* (1980) was produced using a love poem generator (Kac, 2007, p. 276). The combinatorial method remains current. Nathan Walker's *Action Score Generator* (2014) for example, is an online text algorithmically drawing on word lists to produce a continuously unfolding series of poetic "instructions". Whilst the technical execution of *Action Score Generator* is very different to that of *Stochastische Texte*, the principal of random selection from textual sources is essentially the same.

Computer methods have also been used as a means of procedurally transforming existing texts to produce new ones. John Cage used digital methods in his later works. His *Roaratorio: An Irish Circus on "Finnegans Wake"* (1979) was written using Jim Rosenberg's MESOLIST program. Rosenberg's program was a mechanisation of Cage's own mesostic procedure, a form of what Cage called "writing through", where a text is made from another text by the application of rules. Here, Cage transformed Joyce's original by selecting text according to occurrences of the letters in Joyce's name (Armand, 2007, p. 294). Jackson Mac Low, as Anne Tardos (2008 a, xxxiii) describes, used Charles O. Hartman's DIASTEXT, an automation of Mac Low's diastich procedure, to "read through" various works by Gertrude Stein to produce a series of poems such as 'Very Pleasant Soiling (Stein 7)' (Mac Low, 1998) and 'A Feather Likeness of the Justice Chair (Stein 100)' (Mac Low, 1999). More recently, Amaranth Borsuk, Jesper Juul and Nick Montfort's *The Deletionist*, creates poetic texts from web pages by the application of selection algorithms (Borsuk, Juul & Montfort, 2013). As with modern realisations of

⁴ 'A House of Dust' has since become canonical enough for Knowles to have read an extract from it at Michelle Obama's White House Poetry Night in May 2011 (Ziemba, 2011).

combinatorial methods, the details of technical execution differ from their earlier counterparts, such as the work of Cage and Mac Low, but the premise is shared.

N. Katherine Hayles (2006, pp. 186 - 187) argues that a strength of digital methods is their capacity to create texts that are “dispersed rather than unitary, processual rather than object-like, flickering rather than durably inscribed”. Jim Andrews’ *Stir Fry Texts* (1999) operates using interconnected text layers to create a work that is participatory and shaped by user input (Funkhouser, 2012, p. 49). Michael Joyce’s *Afternoon* (1987) is an early example of the hypertext novel, as is Judy Molloy’s *Uncle Roger* (1986). J.R. Carpenter’s *Entre Ville* (2011) is a dynamic hypertextual work incorporating poems, films, sketches and citations. Serge Bouchardon’s *Loss of Grasp* (2010) is an interactive poem which is, as Leonardo Flores (2012 d) summarises, “told through six movements, each one presenting texts and environments that respond to readers’ input through mouse and keyboard”. Stephanie Strickland’s *V* (2002) uses the constellations as a framework to create a hybrid print and electronic text. John Cayley’s *riverIsland* (2007) is “a navigable text movie composed from transliteral morphs with a few interliteral graphic morphs”. Cayley’s *Wotclock* (2005) is “a QuickTime ‘speaking clock’” where letters are arranged around a virtual clock face and are selected according to the time that the application is viewed. Illya Szilak’s *Reconstructing Mayakovsky* (2008) “employs storylines derived from lowbrow genre fiction: historical fiction, science fiction, the detective novel, and film” to create an experience that “resembles a commercial website gone amok”. The sensory bombardment of *Young-Hae Chang Heavy Industries* (2005) presents elliptical content in an immersive, sometimes bewilderingly intense web environment, extensively utilising graphics and sound. Caroline Bergvall’s *Drift* (2014) operates in similar territory but in a performative setting, melding treated electronic texts to create a multi-faceted work concerned with economic, cultural and linguistic dispersal and displacement. Brian Kim Stefans’ *The Dreamlife of Letters* (2000) re-imagines and re-invigorates concrete poetry for a digital age. Kim Stefans’ more recent work *Suicide in an Airplane (1919)* (2015) is a three and a half minute algorithmically generated visual piece with a soundtrack (Stefans, 2015). Phillipe Bootz uses digital technology to produce kinetic pieces such as *Retournement* (1991), which, as Flores (2013 e)

describes, generates a dynamic, permutational text by syntactical transformation. Produced in collaboration with Marcel Frémiot, Bootz's *The Set of U* (2004) is an endlessly varying online text (Flores, 2011). Andrews fused poetry and gaming in *Arteroids* (2003), a fully playable version of the 1979 Atari arcade game *Asteroids* with the spaceship and asteroids of the original replaced by words and phrases (Flores, 2012 b). Neil Hennessey's *Basho's Frogger* (2011) interprets Matsuo Basho's "Old Pond" haiku via the 1981 Konami arcade game *Frogger*, with derek beaulieu's ((plop)), a "translation" of the poem, concealed in the high score table, only accessible after the game has been played to its inevitably brief conclusion (Flores, 2012 a).

This summary is by no means exhaustive. It is not my aim to document all digital poetic techniques, still less to employ them. This thesis has a narrower focus: how digital technology might be used in procedural and process-driven writing. As such, it is more concerned with the permutational and generative works of Lutz, Knowles and Gysin and the processual works of Cage and Mac Low than it is with the hypertext works of Strickland or Carpenter or the gaming work of Andrews or Hennessey.

This thesis is informed by a belief in the validity and value of processual methods in creative writing, whether these methods are digital, pre-digital or non-digital. I see processual methods as a means of investigating and realising what Raymond Queneau (1986, p. 151) called "potential literature" by pushing the writer outside their normal spheres of operation, enabling them to produce new and different things. This is a position at odds with current poetic orthodoxy, in the way that poetry is discussed in mainstream media, packaged by publishers and presented in schools. Mainstream poetics is concerned broadly with self-expression and the relaying of personal experience. Underpinning this is the idea of the self as unique and stable with what this self feels and how it emotionally navigates the world assumed to be the main business of poetry. This is an essentially Romantic notion. Wordsworth (2002, p. 21), for example, states in his preface to *Lyrical Ballads* (1800) that "all good poetry is the spontaneous overflow of powerful feelings". Wordsworth was a complex writer, an artificer and technician, and there was much more to his work than raw feeling. Nonetheless, this

privileging of emotion has been absorbed into the dominant poetic discourse, with the poet viewed as the conduit for universal truth derived from experience. The poetics of the Romantics, buttressed by hackneyed notions of madness, genius and the tortured artist endures, but in a crude, and shallow form. Jed Rasula (cited in Perloff, 1991, p. 19) coined the term “Poetry Systems Incorporated” to describe how rituals of sensitivity and self-awareness are used to manufacture a poetic self that can be “sold”.

In terms of style, mainstream poetry speaks the language of normalisation. In Britain, the anti-Modernist influence of The Movement with its peculiarly English distrust of intellectualism, “showing off” and what John Wain (1962, p. 174) dismisses as “careless rapture” is persistent.⁵ It is detectable in the tonal flatness of Simon Armitage, the muted cadences of Paul Farley or the measured understatement of Jacob Polley. Anthony Easthope (1983, p. 153) notes the prevalence in contemporary poetry of what he terms “intonational metre”, mimesis of common speech, with further echoes of Wordsworth (2002, p. 12) and his demand that poetry be written in “the language really spoken by men”. Free verse has become the common tongue, radical in the hands of Eliot and Pound, liberating in those of Charles Olson (1950) and Denise Levertov (1965) but now the default setting and easy option for unambitious and incurious writers. My disagreement with such a poetics is not that it is wrong. Poetry can be the articulation of lived experience and directly felt emotion in the cadences of common speech. My disagreement is that it is limiting. It is simply a version of events that, through its position as the dominant version, assumes the status of canonical definition.⁶

Specifically, this conception of poetry does not give due consideration to the questions of construction and artifice. William Carlos Williams (1969, p. 256) defines a poem as “a small (or large) machine made

⁵ The Movement were a group of writers including Kingsley Amis, John Wain, Philip Larkin, Elizabeth Jennings, Donald Davie and Robert Conquest, who loosely coalesced in the 1950s. Movement poems are, as D.J. Enright (cited in Morrison, 1980, p. 39) notes, “cold, intelligent and self-contained”.

⁶ I discuss my own experience of and points of difference with mainstream poetics further in my Statement of Poetics at the end of this thesis.

out of words". It differs from prose by being "pruned to a perfect economy" (Williams, 1969, p. 256). This does not happen by accident, but consciously and deliberately. Wordsworth (2002, p. 21), despite his emphasis on "strong emotion" went on to say that it must be "recollected in tranquillity" to become poetry. "Powerful feelings" may provide the impetus, but they must be mediated by reflection and formal organisation. As Veronica Forrest-Thompson (1978, ix) notes, even the most commonplace utterance, becomes, in the context of a poem, part of poetic artifice because "the poem is always different from the utterances it includes or imitates". For Charles Bernstein (1984, p. 39), the idea that poetry should mimic common speech and be "natural" is pointless. There is no such thing, says Bernstein (1984, p. 39), as "natural": "the very word should be struck from the language".

All poems, whether experimental or mainstream, are artificial. A key point of difference between mainstream and experimental or alternative poetics is the degree to which this is acknowledged, foregrounded and made part of the text itself. For Steve McCaffery (2001, p. xxi), non-conventional or innovative poetics regards "poems and texts as dynamic structures" rather than fixed entities with pre-determined meaning. Their non-transparency and non-linearity make demands on the reader that are not made by more conventional texts. McCaffery (1986) transposes Georges Bataille's theory of the restricted and general economy to literature. The limited economy is characterised by commerce and monetary exchange whereas the general economy is more fluid and open. For McCaffery (1986, p. 152), mainstream literature, analogous to the limited economy, reduces language "to the status of perfect fenestration". It is there to be looked through rather than looked at and engaged with. More innovative approaches, such as Language Writing (for example Bernstein, Bruce Andrews or Clark Coolidge), embody a more complex and less stable model of readership as "a productive engagement with text in order to generate local pockets of meaning as semantic eruptions or events that do not accumulate into aggregated masses" (McCaffery, 1986, p. 149). McCaffery (1986, p. 154) describes such texts as "libidinal", with the reader being driven by the desire for meaning and the text being formed at the point of reading by the satisfaction or frustration of that desire, where "meaning presents itself as a membrane through which instinctual drives force passage or have that passage

denied". The text becomes a field of activity "where language is simultaneously composed and dissolved, made and unmade, consumed and regurgitated" (McCaffery, 1986, p. 153). Espen J. Aarseth (1997, p. 1) describes ergodic or cybertexts which focus on the "mechanical organization of the text, by positing the intricacies of the medium as an integral part of the literary exchange".⁷ The inherent and unavoidable artificiality of the text is not, for Aarseth, something to be effaced, explained away or apologised for. Ergodic texts are positively challenging by having high expectations of the reader. Roland Barthes (1973, p. 5) differentiates between "writerly" texts that promote engagement by the reader and "readerly" texts that encourage docility. The writerly text "*is ourselves writing* before the infinite play of the world" (Barthes, 1973, p. 5).

The conditions for this participatory making of meaning might be created by tactics of disjunction and the deliberate refusal of what Barthes (1975, p. 10) dismisses as "the pleasure of corporeal striptease or of narrative suspense". They might be created through paragrammatic strategies of linguistic manipulation to, as McCaffery (2001, p. 13) says, "open a text to infinite combinant possibilities", thereby "turning unitary meaning against itself". They can also be created using methods that are non-human, transpersonal or mechanistic to introduce elements of randomness or non-intentionality. Digital technology offers great scope for the implementation of such procedural methodologies. Machines are very good at following instructions. They can do so rapidly, accurately and without the complications of fatigue or boredom. Employed correctly, they are dogged, indefatigable disruptors.

⁷ The term "cybertext" is derived from cybernetics. It was coined by Norbert Wiener in 1948 and defined by him as the scientific study of control and communication in animal and machine (Vallée, 2003, p. 855). Although it has become identified with Aarseth, he was not, in fact, the first to apply it in a literary setting. That distinction belongs to Bruce Boston who used it as the title of his 1991 collection of poetry. Unlike Aarseth, however, Boston did not use the term in a schematic way or as a definition (Boston, 1991, p. 1). Despite the digital connotations of the term, cybertexts can be analogue. Aarseth (1997, p. 10) identifies, for example, B.S. Johnson's *The Unfortunates* (1969) a novel which is presented as bound but separate booklets in a box as an ergodic work. Further examples could be Bob Brown's *words* (1931), which combined poems in 16-point font with microscopic poems legible only with the use of a magnifying glass, or *Tristram Shandy* (Messerli, 2008).

This thesis is a creative exploration of the use of machine methods to produce non-conventional, writerly texts. It has three research areas: firstly, the collation, *détournement* and re-framing of existing texts to make new texts; secondly, the production of constraint-based texts by using algorithmic and other number-based mechanisms to manipulate existing source texts and thirdly, the production of original texts using word lists, sound lists and libraries with the aim of generating texts that are largely or entirely machine-driven. Each is discussed in its own chapter, where I describe the methods used to produce the work. I then place the creative work in a broader literary context and reflect upon the texts produced and the human-machine dynamic they embody. This dynamic is described as collaborative rather than combative, with the resultant texts viewed as the product of hybrid methods rather than the total ceding of authorial control. I view processual methods in general as most fruitful when in dialogue with non-processual, human elements in a setting of creative tension. The concept of the *clinamen*, the unpredictable swerve in an otherwise systematic approach, is a key element throughout. I discuss whether the concept of originality is valid in relation to procedural texts. The thesis concludes with a general Statement of Poetics to complement and contextualise the specific examples of creative work presented.

Chapter 1: Appropriation

This chapter explores how digital technology can be used to appropriate and re-organise existing text to produce new works by reconfiguration and re-contextualisation. The creative work produced for this part of the thesis comprises two iterations of the same project, both responding to Robert Burton's *The Anatomy of Melancholy*.

An Anatomy of Melancholy

Robert Burton was an English scholar, born in 1577. He is best known for *The Anatomy of Melancholy* (1621), a vast, labyrinthine work that investigated melancholia and how it could be cured or mitigated. When it was published, melancholy, rather than simply being a description of mood or character as it is today, was regarded as a clinical condition. Contemporary medical orthodoxy stated that the human body was made up of four substances, or humours, corresponding to the four elements. Blood, phlegm and yellow bile correlate with air, water and fire respectively and black bile correlates with earth. If the humours are in balance, the body is in good health. If they are out of balance, sickness and disease result (Zimmerman, 1995). This physiological model was first set out by Hippocrates in third and fourth century B.C.E. Greece and later codified and expanded by Galen, writing in the second century B.C.E., also in Greece. Galen, together with Avicenna, writing some centuries later in Persia, extended the theory to cover aspects of character and temperament as well as physical constitution result (Zimmerman, 1995). Avicenna's *On the Temperaments* (1025) identified four personality types correlating with the humours: sanguine, choleric, phlegmatic and melancholic, the last caused by a surfeit of black bile. Although its standing fluctuated over time, the theory of the four humours remained in the medical mainstream until it was finally discredited by the publication of Rudolf Virchow's theories of cellular pathology in 1858 (Underwood, 2015). At the time Burton was writing, it was the dominant physiological model.

We no longer believe that melancholy, or depression as we might term it today, has its origins in biliary imbalance.⁸ *The Anatomy of Melancholy*, therefore, is based on an outmoded perspective and has little or no contemporary clinical value. Nonetheless, the book has endured and remains in print, testament to its value as a work of history and as a work of literature. Boswell (1905, p. 438) tells us that it was the only book that got Doctor Johnson "out of bed two hours sooner than he wished to

⁸ It is worth noting, however, that conditions caused by hepatic imbalance can affect mood and cognitive function. The symptoms of Gilbert's syndrome, for instance, caused by an excess of bilirubin, include "brain fog". ('NHS Choices', 2015)

rise". Milton drew upon it when writing both 'L'Allegro' and 'Il Penseroso' and Sterne lifted large chunks of it (mostly unacknowledged) for *Tristram Shandy* (Overton, 1966, p. 88). Nicholas Lezard (2001) calls it "the best book ever written" and "the book to end all books", being not just a discussion of melancholy but a true study of everything.

Burton described the book as a cento, a work constructed from quotations from other writers (Getty & Brogan, 1993, p. 180). He also described it as a Maceronicon, referring to Macaronic verse, where the lexes of two or more languages are mixed, in this case English and Latin (Brogan & Goldsmith, 1993, p. 730). The latter, according to Burton, was more a matter of necessity than design. Many of Burton's sources were in Latin and he complained that he would have preferred not "to prostitute my muse in English", but was thwarted by the "mercenary Stationers" in England who were not prepared to deal in purely Latin works (Burton, cited in Bamborough, 1989, xxxv). J. B. Bamborough (1989, xxxiv - xxxv) notes, however, that Burton's protestations may be somewhat disingenuous, and it is likely that he was motivated at least in part by the desire to maximise sales by writing in English, which many more people could read than Latin. Whatever Burton's motivations, his use of citation and collage and his amalgamation of lexes result in a text that, whilst obviously archaic in its language and frame of reference, can nonetheless be thought of as contemporary in its methodology. Textual appropriation has remained part of artistic and literary practice in the four centuries since *The Anatomy of Melancholy* was published. It is central to conceptual writing and the vehement debates that surround it. *The Anatomy of Melancholy* has been specifically identified as relevant to appropriative and conceptual writing by theorists such as Robert Fitterman and Vanessa Place (2009, p. 44), who claim it as a proto-conceptual text, a claim which will be returned to later in this chapter.

Intriguing, rich and obliquely illuminative as *The Anatomy of Melancholy* is, my own interest in it was less in the book itself than in the concept of the book and in how that concept could be re-configured and used as the framework for a new creative work. Through my exposure to conceptual writing and literature that is assembled according to an idea or concept rather than conventionally written, I

became interested in producing a work of my own using these methods. In accordance with the theme of this thesis, I positioned digital technology as an essential component of its production. I discuss conceptual writing later in this chapter.

Burton's sources when investigating melancholy comprised a relatively small number of books from which he had to copy by hand. Oxford, where Burton lived and worked, was an important publication centre in the early seventeenth century but in 1621, *The Anatomy of Melancholy* was, states Bamborough (1989, p. xxxiv), one of only seven books published there.⁹ The later seventeenth century saw an explosion in pamphleteering, but at the time Burton was writing access to printing was expensive and tightly regulated (Griscom, 1996). Burton's palette, therefore, was limited. This is in sharp contrast to today. More than twenty books per hour were published during 2014 in the UK alone (Flood, 2014). Project Gutenberg hosts more than fifty-thousand electronic books which are available for free ('Project Gutenberg', 2015). Perhaps the biggest difference between now and Burton's time, however, is the number of textual sources available that have not been published in the traditional sense, either in paper or electronic form, because of the development and growth of the World Wide Web. In addition to blogs and personal webpages, the advent of social media gives anyone with an Internet connection the means of disseminating their own written words. Twitter, the microblogging platform, had thirty million active users at the beginning of 2010 and three-hundred and four million in mid-2015 ('Statista', 2015). Social media is creating a corpus of text so vast as to be functionally

⁹ Bamborough's number may seem improbably small, but can be confirmed with reference to the British Library's English Short Title Catalogue (ESTC). A search for 1621 returns nine titles published in Oxford: Burton's *The Anatomy of Melancholy*, John Denison's *De confessionis auricularis vanitate*; John Thornborough's *Lithotheōrikos, sive, Nihil, aliquid, omnia, antiquorum sapientum vivis coloribus depicta, philo*, Peter Heyleyn's *Microcosmus, or A little description of the great world*, Sir Henry Savile's *Praelectiones tresdecim in principium Elementorum Euclidis*, Thomas Broad's *Three Questions Answered*, works by Edward Bullock and Sir Robert Parkhurst and *Quaestiones in sacra theologia discutiendae Oxonii in vesperijs*, attributed generally to the University of Oxford. The catalogue listings for the items by Bullock and Parkhurst describe them as single gift sheets rather than books and in both cases the publication year is estimated rather than definite ('English Short Title Catalogue', 2016).

endless. Whilst there may be regulation of content, declared or otherwise, by government and other organisations, there are no social media gatekeepers allowing or barring access on grounds of quality or perceived artistic worth. This can be seen as a welcome move towards inclusivity, participation and digital democracy, but as John Naughton (2013 b) points out, the reality is more complex and platforms such as Twitter can be used to narrow debate and reinforce hegemonic cultural norms as much as to expand it and promote plurality.¹⁰ Social media can, however, certainly be described as wildly heterogeneous, building a rhizomatic library of Borgesian complexity that has enormous potential for the production of literature. It is this potential that I aimed to harness in my procedural analogues of Burton. I developed the idea of re-writing Burton's text, pursuing his aim of investigating the condition of melancholy, drawing extensively, as he did, on already existing texts, but doing so in a twenty-first century context, utilising contemporary sources and technology. I set myself the task of taking Burton's magpie aesthetic a stage further by producing a text assembled entirely from the words of others.

Both iterations of *An Anatomy of Melancholy* (book I and book II) are underpinned by a set of rules and the final texts are the result of sustained obedience to those rules. Both books can be described as products of text machines, defined succinctly by Wayne Clements (2005, p. 9) as sets of rules or instructions and a method of implementing them. The conceptual "machine" that powered the production of *An Anatomy of Melancholy Book I*, was simple. I took every tweet mentioning the word "melancholy" sent during January 2013, collated them into a single text and published it in book form (Jenks, 2013 a). The substitution of the indefinite for the definite article in the book's title emphasises that it does not claim to be a definitive work, but rather one of many possible versions. January was chosen because it is routinely described as the most depressing month of the year and includes Blue Monday, said to be the most depressing day of the year (Salkeld, 2013).¹¹ The finished text runs to

¹⁰ See, for example, the tweets of U.S. President Trump.

¹¹ The concept of Blue Monday was developed in 2005 by psychologist, life coach and "happiness consultant" Dr Cliff Arnall, who claimed that happiness could be quantified using his formula including the variables *W*

over seventy-thousand words, split into thirty-one chapters, one for each day. I excised all non-standard characters, such as hashtags and emoticons, from the main body of the text and presenting them as an appendix, this visual element an oblique allusion to the figures and diagrams in Burton's work. I smoothed, harmonised and homogenised the text by correcting obvious errors and anglicising all American versions of words. Tweets that qualified solely because of their hashtag and did not present the word "melancholy" in the context of a sentence or phrase were excluded, as were tweets repeated during the same day.

Initial plans to use the "Internet glue" service If This Then That to automatically collate tweets in a text file were thwarted by a change to Twitter's protocols governing third party access (Pachal, 2012). After unsuccessful experiments with Twitter's own search facility, I discovered Topsy, a specific social media search engine allowing keyword searches within date parameters (Rayson, 2013). Using Topsy, I searched retrospectively for relevant tweets, copied and pasted them into a word processing document and re-organised them. Excerpts from the complete book are presented in the portfolio of creative work accompanying this thesis.

Burton's own attitude to melancholy is complex. In 'The Author's Abstract of Melancholy', a poem that precedes the main text, Burton (1938, pp. 8 - 10) describes melancholy as "fierce", "sad", and "damned", but also repeatedly states that "All my joys to this are folly, / None so sweet as melancholy". This notion of melancholy as partly pleasurable and something to luxuriate in is also detectable in my Twitter re-write. Edgar Allen Poe's lines from 'Romance' "And so, being young and dipt in folly / I fell in love with melancholy" appear multiple times, albeit sometimes misquoted (Poe, 1978, p. 157). Other examples include "I don't want to be freed from my sweet melancholy" (Jenks,

(weather), *T* (time since Christmas), *D* (debt), *d* (monthly salary), *Q* (the time since an unsuccessful attempt to give up something as a New Year resolution), *M* (motivational level) and *NA* (the need to take action). According to Arnall, these variables combine to make the Monday of the last full week of January the most miserable of the year. Arnall's work was commissioned by Sky Travel for a promotional campaign to sell holidays (Lusher, 2016).

2013 a, p. 132) and references to music, such as Coldplay: “loved these guys since Parachutes. Sweet, sweet melancholy” (Jenks, 2013 a, p. 90). Some wear their melancholy with pride, almost truculence: “the colours of my soul are rather melancholy, sorry if it ruins your day” (Jenks, 2013 a, p. 169). Others are despairing: “melancholy-ness followed me like a black dog all my life” (Jenks, 2013 a, p. 169). Others take to Twitter to complain about the melancholy of others: “depressed people need to stay the fuck off Twitter...if you are in melancholy please do not annoy us with your ‘whoa is me’ shit” (Jenks, 2013 a, p. 8). The term “melancholy” proves itself to be mutable, being used to describe everything from the grief at a loved one’s death, to the sadness of taking down the Christmas tree: “a gaping & melancholy space now haunts the corner of the room like a huge piece of ugly, invisible taxidermy” (Jenks, 2013 a, p. 24). Sometimes, it is nothing more than the basis for a joke: “I’m going to cross watermelon with cauliflower and it will be the saddest food of all time. Meloncauli. Melancholy” (Jenks, 2013 a, p. 25). Although the book has no narrative and little structure save the splitting of the text into chapters, meaning can emerge with the active involvement of the reader, who can find their own threads and patterns within it, rather than by a specific, stable message being transmitted in a unidirectional fashion. It can be classed as what Espen J. Aarseth (1997, p. 1) calls an ergodic work, where “nontrivial effort is required to allow the reader to traverse the text”. It can also, with reference to Roland Barthes (1973, p. 4), be described as a “writerly” text, that encourages participation by the reader rather than passive absorption, where “the reader is no longer a consumer, but a producer of the text”.

Italo Calvino (1987, p. 13) states that “the true literature machine will be one that itself feels the need to produce disorder”. This dictum proved to be very relevant to the first iteration of *An Anatomy of Melancholy*, where technical problems and limitations impinged upon the process to such a degree as to become part of it. Although the source material was digital, organising it required a high degree of human labour. Each page of search results had to be copied and pasted into a Microsoft Word document and all extraneous material, such as handle names and date and time stamps, had to be stripped out. This process was carried out on a standard commercial laptop with a domestic

broadband connection rather than a specialist or high specification machine and this, together with the volume of material involved, caused frequent bottlenecks and crashes, which in turn changed my relationship with the text. I had anticipated this relationship being cursory and purely on an administrative level, but technical problems meant that I often found myself working with the same sections of text multiple times. Stripping out handle and date/time information also forced me to consider how the component parts joined together, as did my decision to correct spelling and grammatical errors. Walter Benjamin (2016, p. 28) states that “only the copied text commands the soul of him who is occupied with it”. Engaging with a text in this way, says Benjamin (2016, p. 27), is akin to navigating the terrain on foot rather than passing over it: “the power of a country road when one is walking along it is different from the power it has when one is flying over it by airplane”. Simon Morris (cited in Goldsmith, 2011 b, p. 152), speaking of *Getting Inside Jack Kerouac’s Head* (2010), his re-typing of Kerouac’s *On the Road*, argues that “you cannot tell what a book is until you type it or proof read it”. I discuss my own experience of engaging with text in this way, along with my experience of appropriative poetics in general, later in this chapter.

The second iteration of *An Anatomy of Melancholy* had the same conceptual foundation as the first. I collated every tweet mentioning the word “melancholy” in January 2014 and used them as the material to create a text. It differed significantly, however, in the technical details of its implementation and in the level of authorial intervention that shaped the final product.

The Anatomy of Melancholy is presented as the work of Democritus Junior. Burton’s own explanation for this, as set out in the preamble ‘Democritus Junior to the Reader’, is the association between Democritus, Ancient Greek philosopher and early exponent of atomic theory, and the theory of the humours.¹² He relates the story of Hippocrates visiting Democritus in Abdera, a now ruined Greek city on the coast of Thrace, to find him “sitting upon a stone under a plane tree, without hose or shoes,

¹² Democritus’ deterministic theory of atoms and Lucretius’ refinement of it to include atomic deviation is returned to in my discussion of the *clinamen* in chapter 2.

with a book on his knees, cutting up several beasts, and busy at his study” in an attempt to discover the source of black bile (Burton, 2012, p. 4). In the seventeenth century, the name of Democritus was associated with satirical and polemical writing. Bamborough (1989, xxxi) argues that invoking it gave Burton an escape clause if faced with hostile criticism, allowing him to claim, however sophistically, that the book was not his own work, rather that of a historical figure who he was, to use modern terminology, “channelling”. One element of such criticism anticipated by Burton was of his appropriative methods (Bamborough, 1989, xxxv).

I sought to reflect this ambiguous, fluid attribution of authorship whilst producing the second version of *An Anatomy of Melancholy*. Rather than being collated retrospectively, the tweets in the second iteration were harvested automatically. I built a Twitterbot, which is defined by Daved Wachsman (2015) as “a program used to produce automated posts on the Twitter microblogging service or to automatically follow Twitter users”. My own bot fell into the former category and had two components. The first was a Rich Site Summary (RSS) feed, an abbreviation sometimes alternatively used for Really Simple Syndication. RSS feeds are used to monitor and collate frequently changing online content. The most common purpose for building one is to create a service that Internet users can subscribe to that allows them to receive updates via an RSS feed reader (Boswell, 2015). My RSS feed was created using a script in the Google Apps platform that monitored Twitter for every mention of the word “melancholy” and was adapted from a freely distributed online template (Meurer, 2013). The second component was an If This Then That procedure that referenced the RSS feed and pushed the results back out to Twitter *via* an account created for this purpose with the handle @DemocritusJnr. If This Then That operates via “recipes”, simple sets of instructions that specify a condition and an action to perform if that condition is met or, to use the IFTT terminology, “triggered” (‘If This Then That’, 2015). My “recipe” specified that every addition to the RSS feed I had created would generate a new tweet, thus creating an automated procedure that identified every tweet mentioning the word “melancholy” and re-tweeted it *via* the @DemocritusJnr account. Twitter’s

inbuilt functionality allowed me to download the results in spreadsheet format at the end of January 2014. I then left the bot running for the remainder of the year.

Rather than simply collating the tweets chronologically and presenting them in book form as in the first version, I here intervened more heavily, although still in accordance with an overall schema. I discuss my reasons for adopting a more interventionist approach, a combination of technical and conceptual factors, in the conclusion to this chapter. Using the seventeen-thousand, three-hundred and eighty-one tweets sent in January 2014 that mentioned the word “melancholy”, I took one-hundred at a time and created ten-line collage poems, each following the lineation of Keats’ 1819 poem ‘Ode on Melancholy’ (Robertson, 1909, p. 140). This resulted in a sequence of one-hundred and seventy-three poems. The book concludes with a coda comprising responses to the project from other users as it ran automatically throughout 2014. Excerpts from the book are presented in the portfolio of creative work.

Melancholy emerges again as a mutable concept, invoked to describe experiences from the banal to the monumental. My more active involvement in shaping the material resulted in poems that were more focussed and coherent, but they nonetheless retain a disjunctive character. Whilst I was free to collage and re-order, I did not allow myself to move beyond the words that each one-hundred tweet slice produced. The third poem of the sequence gives an indication of its character and overall tone:

Having a good balance of pensive and happy thoughts is important.

Suicide would be a reprieve from this endless cycle of melancholy.

That girl from last night ain't around. What was her name again?

Melancholy settles over Donkey Kong Country until sunset.

Visitors tossed sand. January's birthstone is garnet.

Martha spent four years as a melancholy zoo attraction.

I didn't have anyone to kiss at midnight. The tune was sad.

It's one of those melancholy, gin-soaked nights I guess.

I want to get into the deep beautiful melancholy of everything.

Fit of the glums. Joanna of Castile, the muse of a restless soul.

(Jenks, 2016, p. 6)

The two iterations of *An Anatomy of Melancholy* are both examples of appropriative writing. Their place within this field will be discussed later, preceded now by a summary of the field itself.

Appropriative, allegorical and conceptual writing¹³

Henry Flynt (1963, p. 28), in his essay 'Concept Art', describes "an art for which the material is 'concepts'", shifting the focus from the artwork to the ideas which drive its production, making the production of the object itself less important, secondary or even irrelevant. This approach can be seen, several decades before Flynt's essay, in Marcel Duchamp's Readymades, a series of objects, such as a snow shovel, a bottle rack and, most famously, a urinal presented as works of art, which he began producing in 1913 (Tomkins, 1996, x). Duchamp's first Readymade was a bicycle wheel mounted on a stool. His declared aim was to make anti-retinal art and to "put painting once again at the service of the mind" (Duchamp, cited in Tomkins, 1996, p. 10). Man Ray and Francis Picabia also worked with found objects. George Baker (2010) regards Picabia's work as particularly significant, stating that "Picabia's readymade opened art not just to the commodity, but to the larger world from which the commodity stems: the fluid sea of capital and money that transforms all objects and experiences in its wake".

The 1960s saw the publication of two further key texts in this area. In 'Art After Philosophy' (1969), Joseph Kosuth states that art and aesthetics should be thought of as separate rather than synonymous and "that a work of art is a kind of proposition presented within the context of art as a comment on art". Sol LeWitt's 'Paragraphs on Conceptual Art' (1967) describes a type of art which is "not theoretical or illustrative of theories; it is intuitive, it is involved with all types of mental processes and it is purposeless".

Over the last two decades the term "conceptual" has entered the vocabulary of literature. Kenneth Goldsmith's 'Paragraphs on Conceptual Writing' (2005) acts as a manifesto for the movement both in

¹³ Conceptual writing is an important reference point for my procedural analogues of Burton. It is very much a live topic, with debates still unfolding at the time of writing with increasing vehemence and toxicity. For the purpose of this thesis, however, discussion will be restricted to the period of time during which the two *An Anatomy of Melancholy* books were produced, the second of which was completed in early 2015.

terms of content and as an embodiment of conceptualist method, being an appropriation of LeWitt's 'Paragraphs on Conceptual Art', rewritten with references to art and artists swapped for references to writing and writers. In 'Paragraphs on Conceptual Writing', Goldsmith (2005 a) states, *via* LeWitt, that "when an author uses a conceptual form of writing, it means that all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the text". Goldsmith (2008 b) asserts that literature is much less developed than other art forms in its attitude towards appropriation, citation and collage, affirming and re-configuring Brion Gysin's (cited in Sargeant, 2009, p. 368) 1959 remark that "writing is fifty years behind painting". Goldsmith (2008 b) states that "whereas other forms of art accepted sampling, appropriation and tactics like that, literature is still invested in prioritising the 'true' and 'subjective' self - which of course other artists did away with a century ago".¹⁴ For Goldsmith (2011 b, p. 3), "context is the new content". He argues that "conceptual writing or uncreative writing is a poetics of the moment, fusing the avant-garde impulses of the last century with the technologies of the present, one that proposes an expanded field for 21st century poetry" (Goldsmith, 2008 b). He makes an explicit link between conceptual poetics and digital technology, in particular the explosion of text brought about by the development of the World Wide Web, which he argues we must accept and embrace as a valid literary source and sphere of operations. Goldsmith (2011 b, p. 1) argues that "how I make my way through this thicket of information - how I manage it, parse it, how I organize and distribute it - is what makes my writing different from yours". Writing that does not take note of and respond to this changed environment is, argues Goldsmith, anachronistic. Literature must address technology if it is to be called contemporary: "I think quite frankly we're at the most profound moment and the most important moment for culture since modernism. Suddenly writing has met its equivalent to when

¹⁴ As often with Goldsmith, there is much to take issue with here. Artists still paint expressionist paintings. Pop singers still sing of love and loss. Hollywood still tells stories.

painting met photography” (Goldsmith, 2008 ba).¹⁵ He asserts that “if it doesn't exist on the Internet, it doesn't exist” (Goldsmith, 2005 b). Goldsmith (2004) states that in conceptual writing, the work itself is largely irrelevant: “you really don’t need to read my books to get the idea of what they’re like; you just need to know the general concept”. For Goldsmith (2004), this focus upon appropriation and reframing means sidestepping notions of individuality, innovation and genius, describing himself as “the most boring writer that ever lived”.¹⁶ Goldsmith’s own work provides a number of examples of these “uncreative” poetics. *Day* (2003) is a transcription of a single issue of *The New York Times*. *Traffic* (2007) collates traffic radio reports. *The Weather* (2005 d) and *Sports* (2008 c) repeat the process for weather and sports reports respectively. *Fidget* (1999) documents all of Goldsmith’s physical movements over a thirteen-hour period on “Bloomsday” (June 16th) 1997. *Soliloquy* (2001) is a written record of all of Goldsmith’s spoken words over the period of a week. *Seven American Deaths and Disasters* (2013) appropriates transcriptions of radio reports of the John F. Kennedy, Robert F. Kennedy, and John Lennon assassinations, the Challenger space shuttle disaster, the Columbine shootings, 9/11, and the death of Michael Jackson, albeit with a greater degree of authorial intervention.

The opening of *Traffic* is as follows:

12:01 Well, in conjunction with the big holiday weekend, we start out with the Hudson River horror show right now. Big delays in the Holland Tunnel either way with roadwork, only one lane will be getting by. You're talking about, at least, twenty to thirty minutes worth of traffic either way, possibly even more than that. Meanwhile the Lincoln Tunnel, not great back to Jersey but still your best option. And the GW Bridge your worst possible option. Thirty to forty

¹⁵ Kent Johnson disputes this analogy, arguing that whilst the invention of the camera forced painting to become more innovative by pushing it away from simple realism, conceptual poetry mimics “the protocol, forms and effects” of the Internet. For such a basic “category mistake”, says Johnson (2013), “Goldsmith really should go back to the theoretical dark room”.

¹⁶ Goldsmith’s self-declared status as the epitome of boredom only lasted a year. in a 2005 article, he gave the title to Jackson Mac Low who, says Goldsmith (2005 c), “was boring in a way that I call boring boring; as opposed to the general tendency today toward the unboring boring”.

minute delays, and that's just going into town. Lower level closed, upper level all you get. Then back to New Jersey every approach is fouled-up: West Side Highway from the 150's, the Major Deegan, the Bronx approaches and the Harlem River Drive are all a disaster, the Harlem River Drive could take you an hour, no direct access to the GW Bridge with roadwork. And right now across the East River 59th Street Bridge, you've gotta steer clear of that one. Midtown Tunnel, Triboro Bridge, they remain in better shape. Still very slow on the eastbound Southern State Parkway here at the area of the, uh, Meadowbrook there's a, uh, stalled car there blocking a lane and traffic very slow.

(Goldsmith, 2007, p. 3)

Brian Kim Stefans (2011) defines seven “comedies of separation” relevant to innovative literature which disrupt easy absorption. One of these is the “comedy of excess”, where non-reflective engagement with a text is complicated by sheer volume, relating to “the imposition of the *possibility* of an exhaustive compilation and/or organization of knowledge, in often arcane and seemingly inhuman ways, in our daily lives” (Stefans, 2011). Stefans (2011) identifies Goldsmith, “along with his theoretical wingman, Craig Dworkin” as a key exponent of such a “comedy”. Dworkin’s work, such as *Parse* (2008), a “translation” of Edwin A. Abbot’s nineteenth century textbook *How to Parse: An Attempt to Apply the Principles of Scholarship to English Grammar*, can also be thought of in such terms.

Marjorie Perloff (2010, p. 11) argues that conceptual poetry is a break from previous ways of writing and that through it innovative poetry has moved on from the Language poetry of the 1970s. Perloff (2010, p. 11) describes writers associated with this group, such as Bruce Andrews, Charles Bernstein and P. Inman, as resisting the dominant discourse of advanced capitalism by deliberately creating cognitive dissonance via semantic disjunction and other disruptive techniques. Whilst they reject previous poetic models, they nonetheless share their precursors’ faith in innovation and invention. Conceptual writing, however, positions itself in a different cultural lineage, adopting instead the tactics and strategies of appropriation and citation, more interested, in the words of Goldsmith (2008 b), in “a *thinkership* rather than a readership”. Perloff (2010, p. 12) regards conceptual texts as an

embodiment of the shift described by Gerald Bruns away from “Chomskyan, linguistic competence” where an infinite number of original sentences can be produced within language rules and towards a more “pragmatic discourse” that appropriates and renews by that appropriation and the cultural and social reconfiguration that it produces by association. Conceptual writing, by deliberately choosing not to be original and rejecting the supposed centrality of the author, is a force against what Pierre Bourdieu (1986, p. 133) calls “the illusion of genius”, where attention is directed towards “the *apparent producer*...supressing the question of what authorizes the author, what creates the authority with which the authors authorize”, reinforcing repressive cultural hierarchies through mystique and the dubious magic of “the ‘charismatic’ ideology”. Conceptual writing exemplifies Fredric Jameson’s (1991, p. 305) argument that the notion of a unique style is outmoded and that we “no longer need prophets and seers of the high modernist and charismatic type...woe to the country that needs geniuses, prophets, Great Writers and Demiurges”. In the context of shifting national identities, large scale migration and the “heteroglossia” of the Internet, the writing of poetry, says Perloff (2010, p. 124), “calls for a new set of language games”. Conceptualism is a means by which “radical artifice”, deliberate foregrounding of process and rejection of the idea of literature as “authentic” or “natural”, can be realised (Perloff, 1991, pp. 1 - 2).¹⁷ It is premised on “citationality”, which “with its dialectic of removal and graft, disjunction and conjunction, its interpenetration of origin and destruction” is central to twenty-first century poetics (Perloff, 2010, p. 17). Perloff (2010, p. 31) describes Eliot’s *The Waste Land* as introducing the citational mode to poetry and also identifies Pound’s *The Cantos* as a key citational text. She argues, however, that Walter Benjamin’s *The Arcades Project* is the text most important to citational poetics. A collection of material about the shopping arcades of Paris gathered from 1927 to Benjamin’s death in 1940, for a book, *Paris, Capital of the Nineteenth Century*, that was never completed, *The Arcades Project* (eventually published in 1982), with its mass of interrelated text

¹⁷ Authenticity, however, has not been abolished by conceptualism. Writers who use appropriative methods do not always reject affect and meaning, as discussed later with reference to post-conceptualism and other less Manichaeian approaches.

organised by *convolutes*, is, according to Perloff (2010, p. 31), an “ur-hypertext”. It also pre-figures conceptual writing, anticipating “in an uncanny way the turn writing would take in the twenty-first century, now that the Internet has made copyists, recyclers, transcribers, collators, and reframers of us all” (Perloff, 2010, p. 49). Benjamin (1999, p. 460) commented that the aim of the text was not personal expression: “method of this project: literary montage. I needn’t say anything. Merely show”.¹⁸ Howard Ellen and Kevin McLaughlin (1999, xi), translators of Benjamin, argue that, through citation and montage, Benjamin’s aim was “the blasting apart of pragmatic historicism - grounded, as this always is, on the premise of a continuous and homogeneous temporality”. Theodor Adorno (1991, p. 582), who was a friend of Benjamin and edited the first edition of the book, nonetheless questioned the validity of presenting material without authorial interpretation, stating that “bypassing theory affects the empirical evidence” and criticising the project’s “wide-eyed presentation of the bare facts”, which by the “theological motif of calling things by their proper name” places the work “at the crossroads of magic and positivism”, a location which is “bewitched”. Benjamin (1994, p. 587) defended his methods as a “genuinely philological stance”. For Benjamin (1999 b, p. 454), “in citation, the two realms - of origin and destruction - justify themselves before language. And conversely, only when they interpenetrate - in citation - is language consummated”. Goldsmith’s *Capital: New York, Capital of the 20th Century* (2015 a) is a “cover version” of Benjamin’s work comprising material about the city, categorised thematically in the same fashion as Benjamin’s.¹⁹

¹⁸ Perloff’s incorporation of him into the pre-history of conceptualism notwithstanding, Benjamin’s method has strong modernist connotations. Michael Davidson (1995, p. 104) describes montage as the “master trope for modernism”.

¹⁹ In addition to Benjamin, other works that were produced before the term “conceptual writing” was used are identified as being relevant by its practitioners and theoreticians. Goldsmith (2011, p. 39) highlights Warhol’s *A: A Novel* (1968), transcribed conversations recorded in and around Warhol’s Factory art scene. derek beaulieu looks further back into literary history for a more oblique example. He identifies Herman Melville’s *Bartleby, the Scrivener: A Story of Wall Street* (1853) as a template for conceptual writing, equating Bartleby’s refusal to carry out his task of hand-copying legal documents with the refusal of conceptual writing to follow traditional creative norms: “conceptual writing ‘prefers not to’ engage with the expectations of writing, as it is traditionally

Fitterman and Place (2009, p. 10), like Goldsmith and Perloff, argue that conceptual writing is better understood by focussing on the expectations of its readership rather than the texts themselves. The emphasis is on post-production rather than production: what the reader makes of the text rather than how it is made. Conceptual writing is not concerned with emotional response or affect, rather with the intellect. It eschews direct expression for “saying slant what cannot be said directly” (Fitterman & Place, 2009, p. 10). Words can be thought of as objects: they have become reified and have acquired “ontological heft as things” (Fitterman & Place, 2009, p. 13). Place (2009, p. 65) argues that “the problem facing contemporary innovative writing is that having gotten itself out of the cult of the author, we’re just left with the cult of the performer, or the cult of the object”. Poetry must address the materiality of language, with words “no more or less meaningful than Campbell’s soup cans” (Place, 2009, p. 62). Steve McCaffery’s (2000, p. 93) transposition of Bataille’s theory of the restricted economy, that of capitalism, and the general economy, characterised by more open modes of exchange such as gifting, (described in the Introduction to this thesis) is of relevance here. For McCaffery (2000, p. 93), non-conventional texts, which could include those assembled by appropriative methods, are “an exploration of both language and anti-language” and embody “an awareness of the forces that refuse textualization”.

Conceptualism, state Fitterman and Place (2009, p. 20), has developed against the backdrop of an ever more voracious market economy. Adorno (1991, p. 105) argues that advanced capitalism can absorb

defined” (Beaulieu, 2011, p. 34). For beaulieu (2011, p. 51), poetry has become “a language largely abandoned to specialists and anachronists who pine for a return to an imagined poetic heyday”. He argues for a view of literature that is not concerned with ownership. Poets who “hoard” rather than “share” “are ignoring potentially the most important artistic innovation of the 20th century: collage. What’s at stake? Nothing but their own obsolescence. If you don’t share you don’t exist” (Beaulieu, 2011, p. 3). This links to Goldsmith’s (2005 b) assertion that “if it doesn't exist on the Internet, it doesn't exist”, a similar call to arms or perhaps a similar expression of anxiety. beaulieu (2011, p. 4) is suspicious of the relevance of poetry to poetry: “poetry has more to learn from graphic design, engineering, architecture, cartography, automotive design, or any other subject, than it does from poetry itself”.

any critique, reify any gesture of refusal or rebellion, and sell it back. All culture, whether “high” or “low” is stripped of its meaning and assimilated into “pseudo-culture”, becoming indistinguishable from the products of the “culture industry” it purports to resist (Adorno, 1991, p. 105). Jazz, for instance, is often seen as spontaneous, expressive and, with its roots in black communities, challenging to cultural norms. For Adorno (1991, p. 105), however it is just another “concoction” of the capitalist “culture industry”, such concoctions being “neither guides for a blissful life nor a new art of moral responsibility, but rather exhortations to toe the line”. Conceptual writing, argue Fitterman and Place (2009, p. 20), acknowledges this and “does not aim to critique the culture industry from afar, but to mirror it directly” by using the materials of the culture industry itself.²⁰ In the information age, medium has replaced signification, and simulation has replaced production. Conceptual writing is akin to the Duchampian Readymade and is, like the Readymade, “a radical reframing of the world” (Fitterman & Place, 2009, p. 39). It does not aim for transparency or authenticity. Rather it is concerned with mimesis: “radical mimesis is radical artifice: there is nothing so artificial as an absolutely faithful realism” (Fitterman & Place, 2009, p. 28). Appropriation “rewrites the present in favour of the future” (Fitterman & Place 2009, p. 40). Fitterman (2009, p. 12) states that the early 21st century has seen a “tendency towards the borrowed, the purloined, the sampled, the appropriated, the plundered, the plagiarised”. During this time, and during the latter half of the twentieth century, we have seen a change in the way that art is defined, categorised and stratified: “the hierarchy of value in art between the genuine and the appropriated has been breaking down for decades” (Fitterman, 2009, p. 15). People growing up in these times, particularly those growing up in the 1970s, 1980s or later, have come to regard the notion of multiple and appropriated identities as “a sort of native language” linked to the increasing sophistication of companies and corporations in creating and exploiting market segments and niche products (Fitterman, 2009, p. 14). This view of culture, rather than seeing art as a means of direct personal expression, is premised instead on citation and

²⁰ Whether Adorno himself would agree, given his criticism of Benjamin’s “wide-eyed presentation of the bare facts” in *The Arcades Project*, is debatable. (Benjamin, Scholem and Adorno, 1994, p. 582)

appropriation. The appropriator, argues Fitterman (2009, p. 16), is not interested in cultural hierarchies or notions of inherent worth. Poets now have the whole of culture accessible electronically. This changes the role of the writer. Fitterman (2009, p. 17) argues that “the poet as shaman, as the singular keeper and sharer of personal experiences, as the designated medium to receive messages from the spirit, seems more restrictive than ever”. This approach works against commodification and reification. Benjamin (2008, p. 22) argues that mechanical reproduction “withers” the aura of the object and Fitterman (2009, pp. 16 - 17) argues that this also holds true for literature, where copying militates against the creation of mystique around a text.²¹ He rejects the hierarchical notion that “original” language expresses deeper, truer experience (Fitterman, 2009, p. 10). Fitterman’s conceptual works include *War, The Musical* (2006), a collaboration with Dirk Rowntree that collages images, blank pages, text and sheet music, *Sprawl* (2010), part of Fitterman’s *Metropolis* sequence that appropriates the language of shopping malls and *No Wait, Yep, Definitely Still Hate Myself* (2014), that utilises the language of Internet chat rooms, the opening of which is as follows, quoted here also for its source material’s relevance to *An Anatomy of Melancholy*:²²

²¹ This does not, however, mean that appropriative texts are free from the cult of the object. See, for example, Goldsmith’s lavish *Capital: New York, Capital of the 20th Century* (2016) with its gold slipcase.

²² Fitterman’s arguments (and those of Benjamin) relate to Marx’s theory of commodity fetishism, set out in *Das Kapital* (1867). Here, Marx (cited in Fletcher, 1977, p. 115) describes how commodities may appear to be simple objects, but are “transcendentals”, bundles of social relationships that are transformed by the system of market exchange and the attribution of value. Marx (cited in Fletcher, 1977, p. 115) notes that to analyse the role of the commodity in capitalism, we must “have recourse to the mist-enveloped regions of the religious world”. Christopher Middleton (1998, p. 24), in *Reflections on a Viking Prow* (1979), describes “the watery fetishism, or idolatry, that we bring to bear on cars, washing-machines, cigarette lighters, a glittering host of technoid commodities”, noting our simultaneous fascination with and alienation from the artefacts of capitalism. He contrasts this with the “older practices” of previous civilisations, that were “informed by vigorous, even fierce animistic feeling about the materials in hand, the wood, the jade, the bronze” (Middleton, 1998, p. 24). For Middleton (1998, p. 25), the challenge is not to dispense with aura altogether as a regrettable by-product of capitalism, rather to create texts that are “radiant” where the writer, or “artificer”, is “not confessing, not

*I'll just start: no matter what I do I never
seem to be satisfied,
The world spins around me and I feel like
I'm looking in from outside.
I go get a donut, I sit in my favorite part
of the park, but that's not
The point: the point is that I feel socially
awkward and seem to have
Trouble making friends, which makes me very
sad and lonely indeed.
I am way too sensitive and always feel like
no one likes me.
I don't know what to do-I'm just super tired
of feeling this way.
I used to really like people-I wasn't always
imagining the Coney Island
Roller-coaster ride as, you know, a metaphor
for my life!*

(Fitterman, 2015, p. 2)

Fitterman and Place (2009, pp. 23 - 25) identify “pure” and “impure” variants of conceptual writing. Pure conceptualist works are easily generated and consumed and the idea of the text is more important than the text itself. Goldsmith’s *Day*, *Traffic*, *Sports* and *The Weather* are all works of this type. Here, in accordance with Goldsmith’s (2005 a) dictum “all of the planning and decisions are made

foregrounding his own subjective compulsions, not cataloguing impressions, not hanging an edict from an anecdote”.

beforehand and the execution is a perfunctory affair". By contrast, impure works (such as Fitterman's *No Wait, Yep, Definitely Still Hate Myself*) "might invite more interventionist editing of appropriated source material and more direct treatment of the self" (Fitterman & Place, 2009, pp. 23 - 25). Drawing a similar distinction, Peter Jaeger (2014) describes appropriative works produced with strict adherence to a concept and with minimal intervention as belonging to the "classical phase" of appropriation, in contrast to the "post-classical phase", which is less rule-based and more flexible in its use of source material. For Jaeger (2014), this shift is similar to that made by Duchamp from the Readymade to the adjusted Readymade.²³ Jaeger's own books such as *Rapid Eye Movement* (2009), a collage of dream accounts combined with found material including the word "dream", and *The Persons* (2011), "a scrapbook of found texts" can be described as "post-classical". So too can *A Field Guide to Lost Things* (2015), a collation of every mention of the natural world in Proust's *À la recherche du temps perdu* which, although more directly appropriative, in the sense that Jaeger presents the found text in the order it appears in the original, is nonetheless subjective in its loosely defined approach to selection.

For Fitterman and Place (2009, p. 68), appropriative methods need not mean a rejection of meaning. Indeed, writers should be seeking to maintain meaning rather than crop it. Although conceptualism doesn't concern itself with direct expression, it is, nonetheless, expressive: "every text's about saying something, even if that something is nothing at all" (Fitterman & Place, 2009, p. 68).

Place's work provides some of the most forceful and controversial examples of conceptual writing. *Statement of Facts* (2010) draws upon Place's work as a lawyer representing convicted sex offenders

²³ Duchamp's 1914 piece variously titled 'Bottle Dryer', 'Bottle Rack' or 'Hedgehog', an unaltered presentation of a galvanised iron rack for drying bottles is a Readymade. His 1921 piece 'Why Not Sneeze, Rose Sélavy?', consisting of a bird cage containing cuttlefish bones, marble in the shape of sugar cubes, a thermometer and a mirror, is an adjusted Readymade.

appealing against their sentences and appropriates text from the documents relating to the appeal process, presenting it, either in print form or via the social media platform Facebook, stripped of its context. The text describes, often in extremely graphic detail, the offences for which the appellant was convicted. Place's authorial intervention is restricted to changing the font from the serif variety favoured by the legal profession to a sans serif variety, removing, as Goldsmith (2011 b, p. 104) describes, its "little epaulets of authority", and redacting the text by means of blacking out words, phrases and sentences. An extract from *Statement of Facts* reads as follows:

Counts 10, 11, 12 and 14: Jane Doe #3: Marion J.

Marion J. was living alone in a house on Colorado Street in Long Beach on July 31, 1998; around 1:30 or 2:00 a.m., she returned home with a friend from Ralphs. The friend left without coming inside the house, and when Marion J. went in, she noticed her five cats were under the bed and her back door was open. She closed and locked the door, and took a shower. Her friend called around 2:15 or 2:30 to let Marion J. know she'd arrived home safely; Marion J., who had been laying on her bed waiting for the call, then fell asleep. (RT 866-868) She woke about 3:15 a.m. because someone's hand was around her throat. The person took Marion J.'s glasses and told her if she screamed, he'd snap her neck.

(Place, 2010, p. 4)

As well as publishing in book form, Place (2013) uses Facebook account to present here material. As Stefans (2006, p. 64) notes, with obvious reference to Marshall McLuhan, the distribution of a work is part of its creative meaning: "distribution has always been key to Internet culture, yet no-one until recently ever thought of it as central to the creative process".²⁴ In addition to Facebook, Place also uses Twitter to disseminate her work and is currently engaged in a long-term project where she is re-tweeting Margaret Mitchell's 1936 novel *Gone with the Wind* one-hundred and forty characters at a time. This process, by fragmenting the source text and presenting it in a context very different to the

²⁴ A further example of Facebook being used as a means of dissemination can be found in the work of Steve Giasson who, in his ongoing series 'all the places i went...' uses it to document the latitude and longitude of every place he visits on a given day (Giasson, 2013).

time it was written, foregrounds its materiality and deconstructs it, highlighting the socio-political matrix in which it is located and bringing the attitudes and norms that underlie it to its surface. Place (cited in Helmore, 2015) claims that her work is an act of artistic provocation designed to expose Mitchell's "profoundly racist text" which is still making money for the author's estate. She argues that she is engaging with the subject of race in the same way as non-white artists, such as the African-American artist Kara Walker, whose work explores racism in the Deep South (Adams, 2015). Place (cited in Chen and Krenier, 2015) argues that Kara Walker "uses violently racist imagery to make art about the racial imaginary - the American imaginary... this project does the same thing". Others, such as Ken Chen and Sandeep Parmar, argue that Place's work is not exposing racism, rather using racism to generate controversy and publicity.²⁵ The controversy surrounding Place's *Gone with the Wind* led to Place being removed from the committee of the Association of Writers and Writing Programs in 2015, their statement noting that "many readers find Vanessa Place's unmediated quotes of Margaret Mitchell's novel to be unacceptable provocations" (Jaschik, 2015). *Gone with the Wind* demonstrates that although conceptual works have a highly theoretical, almost abstract basis, once they are put out into the world they become part of a much wider cultural context and assume a different meaning. What begins as procedural critique can end as something altogether more concrete. Conceptual gestures do not occur in a vacuum and who is making the gestures becomes as important as the gestures themselves.

Goldsmith has also become involved in very public controversies concerning conceptualist methods and ethics. In 2013, his project to "print out the Internet" drew widespread opprobrium. Conceived as a tribute to Internet activist Aaron Swartz, the project was centred around a gallery space in Mexico City in July and August 2013.²⁶ Goldsmith (cited in Katz, 2013) invited people to "print out as much of

²⁵ Chen and Parmar's ethical arguments against conceptualism are discussed later in this chapter.

²⁶ Amongst other things, Swartz wrote most of the code underpinning the Creative Commons system, which facilitates the distribution of digital work for sharing. Swartz committed suicide in 2013, facing a potential thirty-five-year jail sentence for downloading and distributing a large number of articles from the JSTOR online

the Web as you want - be it one sheet or a truckload - send it to Mexico City, and we'll display it in the gallery for the duration of the exhibition". This drew criticism from environmental groups. An online petition ("Please don't print the Internet") was set up by Justin Swanhart, stating that "a sustainable responsible approach to life requires that humans adopt a conservative approach to resource usage" (Swanhart, 2013).²⁷ Goldsmith (cited in Gat, 2013), however, argued that what people really objected to about the project was "its democracy; with a simple, command+p, anyone can be an artist".²⁸ More provocatively still, Goldsmith appropriated the autopsy report of Michael Brown, the black teenager shot dead by white police officer Darren Wilson in Ferguson, a suburb of St. Louis, Missouri on 9th August 2014. Brown was unarmed. His shooting triggered protests lasting several weeks, with a second wave following the decision on 24th November 2014 by the St. Louis County prosecutor not to indict Wilson (Buchanan *et al*, 2015). Goldsmith read out the text, with the title 'The Body of Michael Brown', at the Granoff Center for the Creative Arts at Brown University on March 13th, 2015, resulting in condemnation and death threats (Flood, 2015). Discussion of the text itself is difficult, as it has not been published and footage has not been released at the request of Goldsmith (cited in Steinhauer, 2015), who stated that "there's been too much pain for many people around this and I do not wish to cause any more". We are reliant on Goldsmith himself and members of the audience, such as artist Faith Holland (cited in Steinhauer, 2015) who states that Goldsmith read the report without saying first what it was and re-ordered the material to conclude with the phrase "the remaining male genitalia system is unremarkable". Goldsmith (cited in Steinhauer, 2015) acknowledged that he had "altered the text for poetic effect; I translated into plain English many obscure medical terms that would have stopped the flow of the text; I narrativized it in ways that made the text less didactic and

academic library (Naughton, 2013 a). Swartz, says Goldsmith (cited in Katz, 2013), "was working to liberate information which should be in the public domain, made free to all", an act for which he was "persecuted".

²⁷ This received four-hundred and seventy-five signatures in total. One signatory comments: "printing the Internet is not creative nor art. It is a waste of time and resources. Please, find something more creative to do", a statement that Goldsmith may well have approved of (Gat, 2013).

²⁸ Command + p, or Ctrl + p, is a keyboard shortcut for printing.

more literary” as per his normal practice of massaging “dry texts to transform them into literature”, as he had done with *Seven American Deaths and Disasters*. Whilst the methodology for the two works may have been similar, the reaction to ‘The Body of Michael Brown’ demonstrates again the power of context. Appropriating public broadcasts relating to the deaths of high profile public figures and to well-known public events, the most recent of which, the death of Michael Jackson, dates from 2009 and the earliest of which, the assassination of John F. Kennedy, dates from 1963, is one thing. Appropriating a medical document that had not previously been publicly distributed, relating to the shooting of an unarmed teenager a matter of months before, is another. ‘The Body of Michael Brown’ may come to be regarded, along with *Gone with the Wind* as one of the limit cases of conceptual writing, demonstrating that conceptualism’s declared avoidance of affect does not prevent it from having real world impact. Context may be the new content, in Goldsmith’s words (2011 b, p. 3), but content - and content’s relationship to context - cannot be ignored. Stephanie Boland (2016) argues that “the least you could accuse (Goldsmith) of, it seems to me, is being blithe, and when it comes to the murdered black body, blitheness is itself tantamount to violence”. Jacqueline Valencia (cited in Steinhauer, 2015) also questions Goldsmith’s justification for appropriating the report: “he is not black. He is not from Ferguson. He is not related to Michael Brown”. Goldsmith (cited in Chen and Kreiner, 2015) defended his methods, stating that “if all I can do is speak about what I know and what I am, all I can do is white and Jewish. I’m not willing to go down that road to restrict what I write about to what I am. That’s the end of fiction. That means a black person can’t have a white character”. For Goldsmith, such acts are not provocation for its own sake, rather, he claims, part of a wider campaign to challenge cultural norms and the hegemonic structures that foster and sustain them, in the same way as Guy Debord and the Situationists did in the 1960s. Debord (2005, p. 1) argues that advanced capitalist society is characterised by the way in which it collates, marshals and presents imagery as “an immense accumulation of *spectacles*”. One way to undermine the spectacle is to appropriate and re-contextualise its artefacts, a process known as *détournement*. Debord took Beethoven’s 3rd symphony,

also known as 'Eroica' and initially dedicated to Napoleon Bonaparte, and re-dedicated it to Lenin, an act with obvious parallels in Goldsmith's appropriative works.

Chen (2015) sees both Goldsmith ("Nth degree Warhol Xerox in an animated GIF world"; "court jester"; "brand manager") and Place ("law-giver"; ideologue") as reproducing the culturally imperialist anthropological and curatorial practices of the nineteenth and twentieth centuries, where non-western cultural was reduced to the "commodified diorama" of the World's Fairs, "heterotopias of globalization, wondrous exhibitions where the denizens of the metropole went to see the rest of the world packaged and presented as objects".²⁹ For Chen (2015), conceptualism is akin to the minstrel show. He notes a previous Place project, (1957) *The Black and White Minstrel Show* (1978) (2012), where she performed lines from old minstrel routines, assuming the role of the "coon shouter", white women who wore blackface. Chen (2015) notes the opposition of the anonymous Mongrel Coalition Against Gringpo group to conceptual poetry, "gringpo" referring to "gringo", the Spanish term for a non-Hispanic person, especially of English or North American origin. The group's website declares its "utter refusal of white supremacist redeployment / of the treatment of blackness, black murder as raw material for depraved pleasure" ('Mongrel Coalition Against Gringpo', 2016). The contents page of their fictional *Ultimate Conceptual Anthology* (2015) includes the 'chapters' "XVI. PANICKING MUST FIND SOME BROWN PEOPLE TO APPEASE THE NEOLIBERAL LOGIC OF MULTICULTURALISM. WHO WILL I TAKE AS TRIBUTE?", "XXII. MEXICO, YOU WILL PAY FOR ME TO GIVE TALKS" and "XXXI. EXPERIMENTALISM IS ABOUT REMOVING ONE'S WHITE DESIRING BODY FROM THE SUFFERING AND THEN APPROPRIATING IT AND CONSUMING IT FOR MY ANTHOLOGY" ('Mongrel Coalition Against Gringpo', 2015). Parmar (2015) states that the conceptual and appropriative gestures of Goldsmith

²⁹ Chen (2015) states that the World's Fairs inspired Benjamin's *Arcades*, but does not offer a reference or citation to corroborate this. Speaking of (1957) *The Black and White Minstrel Show* (1978), Chen (2015) states that "Place has explicitly said she performs the piece with no intention to exculpate or critique minstrelsy's racist legacy". Reference to the source cited by him (the Spring 2013 edition of *Intersections*, the newsletter for New York University's Department of Comparative Literature) reveals that Place's stated interest lay in examining the minstrel tradition as an "expression of white desire" (Garcia, 2013).

and Place “must be openly challenged by UK BAME poets” as they have been in the United States. She notes, however, that despite this greater level of challenge, conceptualism has a “powerful, unquestioning critical and academic following” in the USA and amongst UK and European avant-gardists (Parmar, 2015). Ron Silliman (cited in Chen, 2015) asked if the signatories of the AWP petition were “really that different from the police officer who fired at Michael Brown” and described them as “an online lynch mob”. Barrett Watten (cited in Chen, 2015) described Place’s critics as “drones”.

Joan Retallack (2003, pp. 13 - 14) states that “there are increasing demands that projects of a global political ecosystem come into conversation with articulations of localized desire” and that a complex world requires “complex realism” characterised by explorations of “reciprocal alterity, polyculturalism, polylingualism, contemporaneity”. Works such as Goldsmith’s ‘The Body of Michael Brown’ and Place’s *Gone with the Wind* cannot be excused by neither writer having properly thought through the implications of their work. Retallack was not speaking directly about either Goldsmith or Place (her arguments pre-date both works by more than a decade) but nonetheless it is clear that, for Retallack, ignorance or lack of proper consideration is no defence. She argues that “a vital poetics must acknowledge the degree to which the rim of occurring and making is now formed by the electronic intimacy of this chattering, arguing, densely interimpacted, explosive planet” (Retallack, 2003, pp. 13 - 14). It is difficult to speak with any real knowledge about the motivations of either Goldsmith or Place, but the least either can be accused of is insensitivity and this alone is an ethical failure. Writers should be aware of the context in which they operate and the repercussions and reverberations their work might have. I acknowledge that I too have fallen short on this score with *An Anatomy of Melancholy*, a point I discuss in the conclusion to this chapter.

More general ethical and aesthetic objections have been made to the conceptualist approach. These have been accompanied by criticisms of the alleged careerism and pro-institutionalism of some conceptualist writers, most notably Goldsmith. Johnson (2013) argues that while there is nothing “wrong” with conceptual poetry and appropriative methods *per se*, citing Berlin Dada, Situationism,

late Soviet, 1980s Chilean and, most recently, “Chinese conceptual interventions”, as examples of appropriation as “resistant expression”, conceptualism has become “institutionally complicit” through its absorption into the academy, referring in particular to Goldsmith’s connections with the New York Museum of Modern Art (MOMA) and the Obama White House. Goldsmith was appointed MOMA’s first poet laureate in 2013 (Allen, 2013). In 2011, he performed at Michelle Obama’s A Celebration of American Poetry (Wilkinson, 2011). Goldsmith (2011 a) claims that his work is an application of Marcel Broodthaers’ concept of institutional critique, making visible the cultural context in which art is presented to bring this context into the creative process. For Johnson (2013), however, this is bogus. The Museum of Modern Art is “demonstrably real” and is “the most powerful institution of the current art world and market, whose links to corporate capital are indivisible from its cultural operations” (Johnson, 2013). Johnson (2013) also criticises conceptualism generally and Goldsmith specifically on artistic grounds, arguing that, contrary to its rhetoric, conceptual poetry is not challenging and is simply, in the words of Keston Sutherland (cited in Johnson, 2013), “painless art for bored consumers”. For Linh Dinh (cited in Freind, 2014), Goldsmith’s White House performance was that of “a minstrel for mass murder”, referring to then-President Obama’s foreign policy in Afghanistan and elsewhere. Calvin Bedient (2013), in a sweeping denunciation that also encompasses the Oulipo, visual poetry and Language poetry, describes conceptualism as wedded to a dead notion of progressive culture, “devoted to ruins” and premised upon “static methodologies”. It is also, Bedient (2013) argues, through its uncritical adoption of commercial technology, complicit in “capitalism’s misery-making technological proletarianization of the subject via processes of dissociation and disindividuation”. For Joseph Hutchison (2014), conceptualism is inherently conservative, buttressed by the “self-perpetuating, self-validating bell-jar-like structure” of the academy and sustained by “a small, credulous, but lucrative audience consisting mainly of miseducated, easily propagandized saps who are addicted, above all, to novelty”.³⁰ For Bill Freind (2014), conceptual works “are reproductions

³⁰ Given conceptualism’s institutional presence and high media profile, Hutchison’s use of the word “small” is inaccurate.

drifting in a global economy of reproductions. They disappear like water within water. They challenge nothing". Johanna Drucker (2014, p. 8) argued in 2014 that whilst conceptualism was once relevant and interesting, it is now "over", having lost its "generative energy" through repetition.

The debate, however, need not be so reductively dualistic. Employing an appropriative methodology does not necessarily require us to declare allegiance and adopt a position that is either for or against conceptualism.³¹ Still less, difficult as this may seem given his dominant position in the field and the animus he excites, does it require us to adopt a position that is for or against Kenneth Goldsmith. Through its high media profile and its charismatic advocates, conceptualism has appropriated appropriation. There are, however, more nuanced ways to think about and use appropriation. Laynie Browne (2012, p. 15) sets out an approach to appropriation that, like impure conceptualism and post-classical appropriation, is concerned with fluidity rather than rigidity. Browne (2012, p. 15) links this specifically to gender, arguing that conceptual writing has "thus far often been employed to describe a set of writing practices which seem, nonsensically, to preclude particular content. Not coincidentally, this content is often chosen by women". She argues that conceptualist methods need not necessarily produce ego-less works and that appropriative methods should be viewed not as a credo to be slavishly adhered to, but rather as part of "a mosaic of possibilities" (Browne, 2012, p. 16).³² Caroline

³¹ The work of John Cayley, for instance, uses appropriative methods. His *How It Is in Common Tongues* (2012) (written with Daniel Howe) uses the text of Beckett's *How It Is* (1964) as the basis for Internet searches which are then used to create a new text. *How It Is in Common Tongues* tends, however, to be discussed purely as a work of digital procedural poetry. See, for example, Nick Montfort's review of the book, where he describes it as "an edition of Beckett's book made of text that was literally found on the Web" but does not label it a conceptualist work. (Montfort, 2013) Such cases suggest that the label "conceptualist" is as much about personnel as it is about product.

³² It should be noted that Goldsmith comes to similar conclusions in the afterword to *Uncreative Writing*, where he describes himself as "part of a bridge generation, raised on old media yet immersed in and in love with the new". (Goldsmith, 2011 b, p. 226) Younger generations, he states, feel no need to make distinctions between old and new: "they mix oil paint while Photoshopping and scour flea markets for vintage vinyl while listening to

Bergvall (2012, p. 20) rejects the “historical umbrella” of conceptualism, whereby writers are incorporated into a contingent, retrospective lineage and admitted to a spurious alternative canon, arguing instead for a more fluid terminology based on “an acute awareness of the literarity of literature, of the paratextuality of the book, of the technologies of writing, of the examination of the poetic function”. She posits a view of appropriation as “cultural pillaging”, a means of re-modelling and establishing a foothold in exclusionary literature rather than of ego-dissolution and identity negation (Bergvall, 2012, p. 18). M. Nourbese-Philip’s *Zong!* (2006), a re-framing of documentary evidence relating to the slave ship of the same name whose captain ordered the murder by drowning of one-hundred and fifty African slaves in 1781 for the purposes of an insurance claim, can also be discussed in these terms. Chen (2015) praises *Zong!* as an example of what appropriative methods can produce if employed according to a different agenda: “Philip does not simply recapitulate the ledger book of triangular trade, but deforms it to resurrect the traumatic music, the moans, ululations and utterances smothered by the records of the law”. Nourbese-Philip intervenes heavily in her source material, formally as well as in terms of content, as the following extract from ‘Zong! # 5’ shows:

of

water

rains &

dead

the more

of

the more

of

negroes

their iPods”, instinctively mixing and matching methods and technologies for different purposes. (Goldsmith, 2011 b, p. 226)

(Nourbese-Philip, 2011, p. 8)

Conceptual poetry, asserts Bergvall (2012, p. 19), should not be allowed to follow the trajectory of conceptual art, which “turned quickly into a small coterie of largely given, largely male, largely white art stars”.

Post-conceptualism is defined by Felix Bernstein (2014, p. 1) as “generationally following, and reacting to conceptual poetry, often in dialogue with conceptual poetry”. Bernstein (2014, pp. 71 - 72), identifies Goldsmith (*cf* Gringpo) as emblematic of “a kind of white straight man’s conceptualism” and argues that conceptualism’s apparently resistant ethos is illusory. It may appear, on the surface, to be dystopian, but is “secretly infused with warm optimism towards all relational system and communitarian identities” (Bernstein, 2014, p. 12). For Bernstein, post-conceptualist writers were largely born in the mid-1980s or after and therefore developed as writers with conceptualism already an established form. They are characterised by a desire “to bridge affect, queerness, ego, lyric, and self-conscious narcissism within the inherited procedural structures of the ‘network’ and the ‘concept’” (Bernstein, 2014, p. 2).³³ Bernstein (2014, p. 77) argues that conceptualism’s stated alliance with digital technology and its exponents’ desire to be “better on the machines” than others is indicative of an exhausted poetics, characterised by the pursuit of novelty rather than genuine newness. Post-conceptualism can be summarised as an approach to appropriation that acknowledges

³³ This has an interesting corollary, albeit not one mentioned explicitly by Bernstein, with how appropriative literature may function differently in a non-western context. As noted earlier Johnson (2013), in his criticisms of conceptual poetry, made exceptions for work produced in a non-democratic state, such as China or the former Soviet Union, where appropriation may be more meaningful as an oblique form of self-expression. Nyein Way (2005), a conceptual poet from Myanmar, speaks of appropriative literature in terms of liberation and exultation rather than exhaustion: “if you stop to watch things for a while, your world will be renewed and new at the same time”. Way’s poetics (whilst referencing Goldsmith and stressing that there is no need to concern ourselves with making anything new) make different arguments. His rejection of the pursuit of newness is akin to Zen Buddhism’s stress on attention and emptiness: “be self-reflective. Be contemplative and meditative...Write down how your hands are moving now. Paint them” (Way, 2005).

conceptualism but rejects its more rigid strictures, embracing rather than shunning ego, affect and self-expression.³⁴ It is informed by a more molten poetics that can be linked to impure conceptualism or post-classical appropriation.

Goldsmith's own position appears to have evolved to one that bears striking similarities. In a 2015 article, he argues that the term "post-Internet", which has been used in the art world "to describe the practices of artists who use the Web as the basis for their work but don't make a big deal about it" can also be applied to poetry (Goldsmith, 2015 b). Goldsmith (2015 b) cites Steven Zultanski's *Bribery* (2014) which "uses the Web while downplaying or taking for granted its influence" and Sam Riviere's *Kim Kardashian's Marriage* (2015) as examples. The latter which, as Goldsmith (2015 b) states appears at first glance to be a collection of "semi-confessional lyric poems", is, in fact, "mathematically based on Web searches" (Goldsmith, 2015 b). Riviere's work is "entirely unoriginal: not a single word of his own is added" (Goldsmith, 2015 b). Riviere, "through an elaborate process of cannibalizing and recombining chapter headings from his (own) previous books" derived a series of keywords which he then used as the basis of web searches, using the first ten results for each term to create collage poems (Goldsmith, 2015 b).³⁵ With titles such as 'infinity berries', 'ice cream sincerity', 'spooky hardcore', 'American sunsets' and 'American sincerity', the resulting poems are oblique and disjunctive, but transcend their procedural origins and can function as discrete pieces, as the first stanza of 'American sincerity' illustrates:

Let us draw near to Russia.

Let us go right into the presence of film criticism.

Let us celebrate music since 2002.

³⁴ This, in fact, is in line with post-modernism which, as defined by Stanley J. Grenz (1996, p. 12), "resists unified all-encompassing and universally valid explanations. It replaces these with a respect for difference and a celebration of the local and particular at the expense of the universal".

³⁵ Goldsmith's use of the plural notwithstanding, Riviere in fact only published one book (*81 Austerities* (2012)) before *Kim Kardashian's Marriage*.

Let us give out pies and eat corn dogs.

(Riviere, 2015, p. 54)

The inclusion of an index also creates an aura of faux authority, at odds with the poems' provenance (Riviere, 2015, p. 1).

Goldsmith and other conceptualists may have been doing this sort of thing all along anyway. Perloff (2010, p. 156), challenging Goldsmith's assertion that reading his work is not important, carries out a deep reading of *Traffic* and in so doing picks up inconsistencies of chronology and geography, suggesting that the source material has been manipulated for effect. Likewise, Dworkin (2005, p. 16) notes Goldsmith's use of intervals and spacing which "creates a kind of non-rhythmical metrics" that is by design rather than chance.

Despite his mid-1980s age bar, Bernstein includes within his definition of post-conceptualism writers whose practice pre-dates or runs concurrently to conceptualism. One such writer is Nada Gordon. Gordon is associated with Flarf, a form of appropriative writing that can be viewed as a fellow traveller with conceptualism, coming to prominence at around the same time, but differing from it in aims and aesthetic. The third and fourth stanza of Gordon's 'Unicorn Believers Don't Declare Fatwas' illustrates the Flarf poetics of colliding linguistic registers, absurdist collage, jump-cuts and knowing disregard for "taste":

April 22 is a nice day. I really like it.

I mean it's not as fantastic as that Hitler

unicorn ass but it's pretty special to me.

CREAMING bald eagle there is a tiny Abe

Lincoln boxing a tiny Hitler. MAGIC UNICORNS

"You're really a unicorn?" "Yes. Now

kiss my feet." Hitler was a great man.

*Hitler . . . mm yeah, Hitler, Hitler, Hitler,
Hitler, Hitler, Hitler . . . German food is so bad,
even Hitler was a vegetarian, just like a unicorn.*

(Gordon, 2009)

The term “Flarf” was coined by Gary Sullivan who, along with Gordon and others such as Drew Gardner, Sharon Mesmer and K. Silem Mohammad, began exchanging poems on an email listserv during the late 1990s. Like conceptualism, Flarf is founded on appropriation, but the “big ideas” of conceptualism and its occasional notes of puritanism and monastic self-denial are not found in Flarf. Sullivan (cited in Snyder, 2006) defines Flarf as premised on poetry as play, “a form of entertainment and a source of pleasure, rather than as an adjunct to theories of discourse, identity, and power - and as an art form whose content is not secondary to its performance”. Andrew Epstein (2012, p. 318) notes that Flarf, its use of digital technology notwithstanding, “is clearly an extension of twentieth-century avant-garde collage aesthetics, from Dada to Language poetry precursors like Bruce Andrews”. Rick Snyder (2006) acknowledges the importance of Language poetry, but suggests that Flarf’s use of chance procedures, collage, humour and social critique has more to do with Dada and neo-Dada, arguing also that “the non-sensical and purposefully puerile name ‘Flarf’” has echoes of “the baby-ish ‘Dada’”. He draws parallels with Hans Arp’s account of a night at the Cabaret Voltaire and Anne Boyer’s account of the three-day Flarf festival in New York in 2006. Arp (cited in Snyder, 2006) describes “total pandemonium. The people around us are shouting, laughing, and gesticulating. Our replies are sighs of love, volleys of hiccups, poems, moos, and miaowing of medieval Bruitists”. Boyer (cited in Snyder, 2006) states that “this is what you should know - this is not like any other POETRY reading. I mean people heckle and wisecrack and shout and wear bunny ears and pee themselves while crying and screaming ‘Awwwwwwwww Yeah!’ and ‘Cid Corman!’ Bruce Andrews actually laughs in the audience”. Mohammed (cited in Magee, 2003) states that Flarf is based on “deliberate shapelessness of content, form, spelling, and thought in general, with liberal borrowing from Internet chat-room drivel and spam scripts, often with the intention of achieving a studied blend

of the offensive, the sentimental, and the infantile". Gardner's 'Chicks Dig War' ("Phallogentric chicks: / they dig guys with big wars / I just cannot, you know, believe in a war / against chicks when they've got the anti-chick war / thing goin' on / The women will be like 'Ooh what a cute war!'") exemplifies this approach (Gardner, 2005, p. 20). For Goldsmith (cited in Reed, 2013, p. 121), both conceptualism and Flarf are "direct investigations" into the question "what does it mean to be a poet in the Internet age?" and are characterised by "disposability, fluidity and recycling". Goldsmith, however, unsurprisingly sees conceptualism as superior to Flarf. With its "quasi-procedural and improvisatory" methods, "Flarf plays Dionysus to Conceptual Writing's Apollo" (Goldsmith, 2009). It is more chaotic, less focused and, Goldsmith implies, ultimately more conservative: by deliberately setting out to subvert the rules, it gives the rules importance, whereas conceptualism simply ignores them (Goldsmith, 2009). Paul Hoover (2013, lv) states that "Flarf enjoys the controversial but strategically advantageous position of presenting what seems to be a new low in poetry", but has nonetheless, with its unashamedly populist and content-centred approach, opened new areas of reference. For Gordon (2009), Flarf is one aspect of a poetics that views appropriation, as Browne also argues, as simply one technique among many. There is no need to privilege it over individually generated writing or *vice versa*. The two approaches can co-exist in synergistic hybridity. Gordon (2009) states that "the sort of writing that most intrigues me is that which...performs a kind of pavan between these two modes, because that is how I experience the world, as input and output gracefully and/or shockingly affecting each other". Brian Reed (2013, p. 123) argues that neither conceptualism nor Flarf live up to their hype. He argues that other writers, who use appropriation and citation but do not define themselves as either conceptualists or Flarf-ists provide far better examples of progressive poetics in the Internet age. He cites Rae Armantrout's *Vessel* (2009) as one such example, providing "proof that being a 'poet in the Internet age' does not require an author to make lewd jokes or turn corporation names into beads on a capitalist rosary" (Reed, 2013, p. 123).

Conceptualism, post-conceptualism, post-Internet poetry and Flarf can all be described, with varying degrees of precision, as part of what Jason Christie (2004) describes as "plundergraphia", itself a

reference to Chris Cutler's term "plunderphonia", relating to music and sound where, Cutler (cited in Christie, 2004) states, plagiarism has "emerged both as a standard procedure and as a consciously self-reflexive activity". Christie (2004) argues that the same can now be said of literature, with plundergraphia as practice "that situates words in a new context where they are charged by their trans-formation into an entirely different context than that of their original one".

Literary appropriation, however, did not begin in the late 1990s and did not start with the Internet. Burton's *The Anatomy of Melancholy* drew extensively on other sources, hence it being chosen as a model for the creative work produced for this thesis. It has been claimed, along with Benjamin's *The Arcades Project*, as anticipating conceptualism (Fitterman & Place, 2009, p. 40). Such retrospective annexation can, however, be questioned. *The Anatomy of Melancholy* pre-dates conceptual writing by more than three-and-a-half centuries and should be thought of in its own terms. The similarity between Burton's citational methods and those of Goldsmith, Fitterman, Place and others does not mean that his work can only be understood through a conceptualist lense. Horace was imitated and appropriated by Wyatt, Jonson, Dryden and Pope (Martindale and Hopkins, 2009, i). Shakespeare, often held up as the model for literary genius was, in the words of George Bernard Shaw (cited in Asay, 2007), "a wonderful teller of stories so long as someone else had told them first". Shakespeare himself, has been appropriated by Shaw, plus Bertolt Brecht, Heiner Müller, Samuel Beckett, Eugene O'Neill and Tom Stoppard, to name but a few. Sonya Freeman Loftis (cited in Pharand, 2014, p. 214) argues that treatments of Shakespeare have gone beyond adaptation to "grave robbery, skinning, cannibalism, haunting, and even disembodiment".

Burton himself, as already noted, was appropriated by Sterne in *Tristram Shandy*. Many of Sterne's transplantations went undetected until the early nineteenth century, a century and a half after the book's publication, when they were highlighted by John Ferriar.³⁶ Sterne's 'Fragment upon Whiskers'

³⁶ Although Sterne's reputation suffered in the nineteenth century from charges of plagiarism, Ferriar (2016, p. 52) himself itook a gentler view, stating "if [the reader's] opinion of Sterne's learning and originality be lessened

in chapter one of book V of *Tristram Shandy*, for example, recounts the tale of Lady Baussiere, describing her riding across country and being waylaid by a “decayed kinsman”:

He ran begging bare-headed on one side of her palfrey, conjuring her by the former bonds of friendship, alliance, consanguinity, &c. - Cousin, aunt, sister, mother - for virtue's sake, for your own, for mine, for Christ's sake, remember me - pity me.

(Sterne, 1967, p. 343)

Compare that with Burton's account of Lazarus being similarly accosted in *The Anatomy of Melancholy*:

A poor decayed kinsman of his sets upon him by the way, in all his jollity, and runs begging, bare-headed, by him, conjuring him by those former bonds of friendship, alliance, consanguinity &c., 'uncle, cousin, brother, father, show some pity for Christ's sake.'

(Burton, 2012, p. 487)

Sterne's methods here are clearly appropriative, but are not framed by a pugilistic conceptualist poetics. Sterne did not, in fact, talk about appropriation at all. *Tristram Shandy* cannot accurately be described as a work of citational literature as Sterne didn't cite. Conceptualism has increasingly become a movement that is less about its methods, more about how those methods are talked about and it is questionable whether a text can be accurately described as conceptual if not surrounded by its theoretical scaffolding.

For Julie Sanders (2006, p .26), appropriation is a “journey away from the informing source into a wholly new cultural product or domain”. Sanders gives the example of the journey from *Romeo and Juliet* to *West Side Story*, but the same could be said of the journey from an issue of *The New York Times* to Goldsmith's *Day*, from the ephemera of Internet chat rooms to Fitterman's *No Wait, Yep*,

by the perusal, he must, at least, admire the dexterity and the good taste with which he has incorporated in his work so many passages, written with very different views by their respective authors”.

Definitely Still Hate Myself or from Margaret Mitchell's *Gone with the Wind* novel to Place's *Gone with the Wind* Twitter feed. Sanders (2006, p. 41) sees exercises in literary appropriation as having the potential to create "new cultural and aesthetic possibilities that stand alongside the texts which have inspired them, enriching rather than 'robbing' them", a contrast with the year zero, scorched earth poetics of conceptualism. Harold Bloom (1997, xx) spoke, now canonically, of the anxiety of influence, arguing that all writers must struggle against those who have gone before to forge a distinct and individual identity, as Shakespeare did against Marlowe, for example. For Bloom, each new work of literature must be read as a response to what has preceded it. Bloom sets out six ways in which a writer may seek to break away from their forebears. One such is the *clinamen*, used by Bloom (1997, p. 19) to describe misreading or "poetic misprision", a deliberate swerve away from a writer or text. Conceptualism, in swerving away from all literature that preceded it save for a handful of select exceptions, may simply be exhibiting a particularly virulent strain of the anxiety of influence. It may, however, not be "swerving" at all but simply be longstanding methods talked about in a different way.

Contextualisation and summary

I first became aware of conceptual writing by seeing derek beaulieu read at The Other Room, a poetry reading series I co-organise in Manchester, in July 2010. beaulieu's reading was, as is his practice in general, a blend of visual poetry and conceptual writing, with a selection of his concrete pieces projected behind him while he performed, reading from, amongst other things, his recently published book *How to Write* (2010 a), a collection of conceptualist texts.³⁷ I bought a copy of the book and was intrigued by its contents, such as 'Wild Rose Country' (2010 a, pp. 21 – 22), which comprises every piece of text encountered by beaulieu within one block of his home and 'How to Edit: A' (2010 a, pp. 39 -44), a collation of every instance of the word "edit" in over 1,100 texts sourced from Project Gutenberg, ordered alphabetically. Unaware at this stage of any of the politics surrounding appropriation, which were anyway at that time not as charged as they are today, I saw in beaulieu's work simply a different and interesting way of doing things. I had, for some time, been using found text in my own work and had already begun work on *Items* (Jenks, 2013 b), which grew to be a one-thousand-part text of fragments, some found, some created and some a hybrid of the two. Over the following months, I read more about conceptualism, including Goldsmith's *Uncreative Writing* and produced more appropriative works. These included, shortly before beginning the research for this thesis, 'Fifty Shades of Putin', a collation of found statements about the alleged sexual allure of then Russian Prime Minister, which I performed using a machine voice recording in Manchester in 2012. It was published in the English PEN online anthology *Catechism: Poems for Pussy Riot* (Burnhope & Crewe (eds.) 2012).³⁸

³⁷ A film of beaulieu's reading is archived on The Other Room site (Beaulieu, 2010 b).

³⁸ Although drawing on digital rather than analogue sources and using different methods of collection, 'Fifty Shades of Putin' can be described as a "found" work in the lineage of writers such as Bern Porter (1911 - 2004). Porter extracted text from newspapers, advertisements and other sources to create gnomic micro texts: "kick a little asphalt" (1999 a, p. 26); "live with someone who's living with" (1999 a, p. 16); "Only Do with Jones" (1999 b, p. 6).

Throughout this period, I did not produce solely appropriative works and did not abandon other forms of writing. I was working on my collection *Streak Artefacts* (Jenks, 2013 c) around this time, a sequence of one-hundred ten-line poems which, although it contains elements of found text, also contains much that is created. I viewed, as I continue to view, appropriative techniques as one approach amongst a plurality of approaches. As a writer very interested in humour, both as a means of giving pleasure to the reader and as a subtly destabilising device, I liked the audacity and even absurdity of conceptualism and its subversion of expectations. My own applications of conceptual techniques have always been playful rather than confrontational, part of a personal poetics that is concerned with inclusion and hybridity rather than exclusion and linear order. I discuss this at greater length in the Statement of Poetics that concludes this thesis.

My response to conceptualism is methodological rather than ideological. I do not support some of the more trenchant statements made about appropriative writing and I do not believe that conceptualist methods are the only methods relevant to the early twenty-first century. Goldsmith's (2008 a) claim, for example, that "if it doesn't exist on the Internet, it doesn't exist" seems unsubstantiated and skewed towards the norms of the developed world. Nor does Goldsmith's (2008 a) assertion that with the development of the Internet "writing has met its equivalent to when painting met photography" hold up under scrutiny. As Johnson (2008) notes, this is a flawed analogy. Later nineteenth century artists such as Monet, Bonnard and Renoir did not react to photography by trying to copy it. Rather, their work is informed by a recognition that photography could produce accurate, factual representations of the world better than painting. Painting, therefore, had to do something different and explore notions such as the incorporation of perception into artistic practice. If Goldsmith's analogy was correct, the dominant artistic mode of late nineteenth century art would not have been impressionism but photo realism.

Marc Prensky (2001) splits the population into "digital immigrants" and "digital natives". Digital immigrants are those old enough to remember a pre-digital time and for whom digital technology is

an addition to the world they grew up in. Digital natives are those born roughly during the 1980s or after who have never known a world without it. For them, digital technology is simply how things are. Goldsmith is old enough (as am I) to be a digital immigrant and therefore perhaps ascribes to digital technology and the Internet more importance than it deserves, at least in the field of literature. Marshall McLuhan (1964, p. 3) notes that all technological change affects society and culture. If this change is happening anyway, there is no need to fetishise it or subsume literature to its pursuit. Using appropriative methods is not swearing an oath of allegiance or taking holy orders. It does not mean we must renounce all other approaches.

My own views about, and relationship to, conceptualist methods have evolved over the course of this thesis. The first *An Anatomy of Melancholy* book is as a work of pure conceptualism (Fitterman & Place, 2009, pp. 23 - 25) or classical appropriation (Jaeger, 2014), produced by strictly following a pre-determined instruction: to collect and organise every tweet mentioning the word “melancholy” sent in January 2013. The organisation of the source material involved minimal authorial involvement. Little thought was required and no decisions made on the grounds of affect or aesthetics.

Benjamin’s (2016, p. 27) and Morris’ (cited in Goldsmith, 2011 b, p. 152) thoughts about how copying or proofreading a text leads to a deeper relationship with it have already been noted. I have also described how the technical problems I encountered while producing the book meant that I engaged more deeply with my source material than I had anticipated. I cannot say, however, that I experienced the degree of enlightenment alluded to by Benjamin and Morris. Whilst committed to seeing the project through to its conclusion, I found myself becoming increasingly frustrated with my self-imposed ban on authorial intervention and struggled at times to resist the temptation to make changes that I felt would have made the text better. I quickly realised that this was not how I wanted to spend the rest of my writing life. Nonetheless, I derived satisfaction from both the process and the product. In terms of the process, the satisfaction was more akin to completing a difficult task than a feeling of creative achievement, but was satisfaction nonetheless. The text, its mechanistic methods

notwithstanding, is “mine”, driven by a concept I devised and the result of my execution of that concept. Even in heavily procedural works, the notion of originality is not redundant. It simply resides in a different place, higher up the productive chain at the level of the idea rather than at the level of execution.

An Anatomy of Melancholy is also a text that can be read. Whilst the idea of the text may be important and the text itself have no narrative or deliberate structure, meaning can emerge from it, as Gareth Twose’s review of the book demonstrates. Twose (2013) notes that “on one level, each chapter is an apparently random jumble of messages, colliding and sometimes in dialogue with each other”, but that “on another level, the messages do form a kind of whole. The repetition - created, in part, by retweets - is hypnotic. It’s like entering a giant kaleidoscope”. As Barthes (1975, p. 4) notes, not every text has to be read in full to be enjoyed, nor does it have to be easily intelligible. The “text of pleasure”, says Barthes (1975, p. 4), is “a sanctioned Babel”.

For the second iteration of *An Anatomy of Melancholy*, rather than simply re-presenting the source material, I actively re-structured it. I was still operating within constraints: each poem had to be ten lines in length, had to follow the same lineation and be composed from a designated block of one-hundred tweets. Although these constraints were stringent and continued to function as a text machine, providing a set of rules or procedures for generating a text, I had much more leeway than in the first iteration of the project, being free to select and re-order for aesthetic or other reasons. This was partly to do with an increase in personal technical expertise, but also with a change in my own poetics, a desire to do something more sophisticated with the collected material

The second *An Anatomy of Melancholy* is a work of impure conceptualism or post-classical appropriation. It can also be discussed as an example of post-conceptual poetry in that it does not seek to avoid affect or self-expression, although it obviously lacks the exploration of alternative poetics, such as queerness, which Bernstein mentions. The arguments of Bergvall (2012, p. 18), where conceptualism is described as a means of re-configuring hegemonic literature by means of “cultural

pillaging” are of interest, but claims of that nature cannot reasonably be made for either version of *An Anatomy of Melancholy*, which has no defined political agenda or perspective. Given this, Flarf may provide a more appropriate model. There is a ludic, Dada-esque aspect to the work and an interest in absurdism and humour certainly inform it. However, although the second *An Anatomy of Melancholy* is much looser in its approach to appropriation than the first, it is still considerably more schematic and process-based than is typical of works described as Flarf. Perhaps the most appropriate description, therefore, may be “post-Internet poetry”, poetry which utilises the Internet but doesn’t, in Goldsmith’s phrase, “make a big deal about it” (Goldsmith, 2015 b). The first *An Anatomy of Melancholy* could not be understood without reference to the means of its production, whereas the second could be read without pre-amble. *An Anatomy of Melancholy Book I* cannot be presented partially without a loss of coherence, whereas the pieces comprising *An Anatomy of Melancholy Book II* can be extracted and read discretely. The method used to produce the book is closest to that used by Riviere for *Kim Kardashian’s Marriage*. Both versions of *An Anatomy of Melancholy*, however, can be discussed without reference to conceptualism. They can instead be located within a longer lineage of collage and citation that includes Benjamin, Sterne and Burton himself.

Whilst the first *An Anatomy of Melancholy* is not devoid of affect, this is, given the strictly schematic nature of the book’s conceptual framework, incidental and discovered by the reader rather than resulting from any decisions made by me. In the second, I allowed myself much more leeway to actively pursue affect, impact and voice. Whilst there is an inevitable flattening of voice given that the words used are those of others and are drawn from Twitter, a compressed medium with a tendency to banality, voice is there nonetheless and the tone and tropes are consistent with my work in general, including those books which were written without set procedural methods. Reviewing *Streak Artefacts* (2013), Steve Spence (2014) notes the repeated use of “juxtaposition and collage”. Ian Seed (2015), reviewing *Items* (2013 b), notes the use of juxtaposition and how it “draws attention to the fragmentariness of the voices we come across in our conversations, our readings of books and papers, and our searches online”. Both comments could be equally applied to *An Anatomy of Melancholy Book*

// Procedural methods, including those premised on appropriation, do not necessarily mean the extinction of the ego or a denial of subjectivity. Whilst the more obvious routes to self-expression are blocked in a project such as *An Anatomy of Melancholy*, the self surfaces nonetheless in selection, organisation and ordering.

The source material for both *An Anatomy of Melancholy* books was purely digital and was processed digitally. The second iteration of the project was wholly digital in its execution, with the material collected and re-distributed using a Twitterbot. It could not reasonably have been produced in the format it was without programming and coding. The alternative would have been to identify and manually retweet each mention of the word “melancholy”, an undertaking that could not have been completed without a Warholian entourage. The level of technical skill required, however, was not particularly high. The Twitterbot built for *An Anatomy of Melancholy Book II* was adapted from a freely available script and required minimal adjustment. A central argument of this thesis is that digital technology has attained a degree of availability and usability that writers with an interest in the area and with a willingness to learn can employ it as part of their practice without specialist training. The use of digital technology here can be thought of in collaborative terms, particularly in the case of the second book. The machine freed me from the manual labour of collection and collation and left me with more time and a greater inclination to adopt a more complex, interventionist approach towards the source material.

Appropriative techniques raise general ethical issues about plagiarism, copyright and ownership. Writers such as Goldsmith, Place and beaulieu are trenchantly anti-copyright and this is an integral component of their poetics. beaulieu (2011, p. 4) declares that “if you don’t share you don’t exist” and Goldsmith (2005 a) that “if it doesn't exist on the Internet, it doesn't exist”.³⁹ Place’s *Gone with the Wind* is a deliberate attack on the idea of copyright (Reach, 2015). *An Anatomy of Melancholy* is not part of such an assault. All material channelled via the @DemocritusJnr handle was re-tweeted in full

³⁹ As noted earlier, this may contain an element of anxiety rather than being purely ideological.

and the account home page contained a link to a webpage explaining the project, which is shown in appendix 1. However, the project does raise ethical issues, which are twofold: those relating to the legality of the project and those relating to a more general consideration of ethics.

In its terms of use, Twitter does not assert ownership of content, stating only that it will “respond to notices of alleged copyright infringement that comply with applicable law” (‘Twitter’, 2016). Brock Shinen (2009) states that this leads to a “misconstruction in Twitterlogical thinking, i.e., that simply because Twitter doesn’t make a claim on your ‘intellectual property’, that there actually exists some intellectual property to own”. Connor Moran (2011, pp. 249 - 255) notes that US law “does not protect against fragmentary copying of single words or short phrases”, regarding them as “fair use”. Should an assertion of copyright be made, the concept of fair use can also be used as a defence if the use is “transformative” of the original. Moran (2011, pp. 249 - 255) also notes, however, that the position in the European Union is more ambiguous, following the European Court of Justice’s (ECJ) ruling in the Infopaq International A/S v. Danske Dagblades Forening case in 2009, a dispute between a media monitoring company and a Danish newspaper group. The ECJ, referring to the Berne Convention, declared that copyright only existed where the “intellectual creation” of the original was conveyed. The court, considering specifically whether eleven-word fragments were substantial enough to be considered copyrightable, did not make a clear ruling, leaving this to the jurisdiction of national courts in response to individual cases (Moran, 2011, pp. 249 - 255). Copyright, therefore, does not exist by default. As Shinen (2009) states, content does not “mystically transform into protectable property merely by being Tweeted”. Copyright infringement only exists when it is found to do so by a court of law in response to a specific case. The final *An Anatomy of Melancholy* texts present the gathered content in a markedly different context and format to where it began. Parallels can be drawn with other works that have not fallen foul of copyright. Fitterman’s *No, Wait Yep. Definitely Still Hate Myself* (2015) uses content appropriated from chat rooms and blogs. Stephanie Barber’s *Night Moves* (2013) uses YouTube comments on Bob Seger’s song of the same name.

The question of ethics beyond that of simple legality, is more complex. Retallack (2003, pp. 13 - 14) asserts in her discussion of “poethics” that writers must be aware of context. *An Anatomy of Melancholy* is not in the same league of controversy as the appropriation of an autopsy report or an overtly racist text. It did, however, attract criticism, largely voiced via the medium of Twitter itself in the form of other users whose content had been collected, a selection of which are collated to form a coda to *An Anatomy of Melancholy Book II*. Within a personal poetics that does not aim to be confrontational and is far from seeking to ridicule or disallow non-appropriative, non-procedural works, this is an area that could have been better considered. The presence of the coda is an acknowledgement of this. Aside from being a neat end-point, the negative responses were a large part of the decision to turn off the automated feed at the end of 2014. An incident in December 2014 confirmed for me that it was right to bring the project to an end, when a teenage girl politely asked if I would remove her retweeted “melancholy” tweet from the Democritus Jnr. timeline as it was private and she did not know me. Whilst it can be argued that I had every right to ignore her request (Twitter is a public forum and largely ungoverned by copyright) I felt I had reached my own limit case. I conceived the project as a literary experiment and not as an exercise in provocation. Appropriative works, as noted in my discussion of Goldsmith and Place, are not immune from affect and, when placed in a real world rather than a theoretical context, have real world impact. I realised I was not comfortable with the real world impact the live Twitter feed was having and that I had not fully thought through the ethical implications. My decision to retweet rather than retrospectively gather the material for the second *An Anatomy of Melancholy* book was largely for reasons of technical convenience. I should, however, have considered more fully the implications of this tactic.

Chapter 2: Transformation

This chapter is concerned with the use of digital technology to transform existing texts and create new ones. It begins with discussion of two book-length creative projects.

The Tome of Commencement

A transformation of the *Book of Genesis*, *The Tome of Commencement* was produced using Microsoft Excel. I devised a spreadsheet capable of transforming an input text using lookup lists and formulae and applied it to the *Book of Genesis*, a process I dubbed Rogetification, after the creator of the famous 1852 thesaurus. The *Book of Genesis* was chosen for three reasons. Firstly, it was available for free and out of copyright. Secondly, at approaching forty-thousand words in length in the King James version, it was long enough to provide a good testing ground for the procedure, but short enough to be technically manageable on a machine with an average specification. Finally, as the *Book of Genesis* is claimed to be the first book, it made sense to begin at the beginning.

The process began by importing the original text from Project Gutenberg into a word processing document (The King James Version of the Bible, 1611). This was then re-formatted using a range of find and replace procedures to remove all carriage returns and rogue characters and convert the text into a single column table, with each cell containing either a single word or a single punctuation mark. I then copied and pasted into the first sheet of a spreadsheet file.

Next, I imported a copy of *Roget's Thesaurus* (1852), also from Project Gutenberg, also free and out of copyright. I re-formatted this using a combination of word processing and spreadsheet methods. It was more complicated to work with than the text of the Bible, involving analysing the source text to identify the delineation of root words and synonyms by HTML tags (the words and characters used in Hypertext Mark-up Language, the basis of most web pages) and other schematic features⁴⁰. The result

⁴⁰ In the Project Gutenberg version of the thesaurus, all root words are set in bold. By working with the HTML code and isolating all words between the 'bold' () and 'end bold' tags (), I generated a full list of roots. Roots are followed by a classification (noun, verb etc.) which are italicised. As these were not needed, all text between 'italic' (<i>) and 'end italic' (</i>) tags was isolated and removed. Synonyms are presented in comma separated lists directly after the classification information, with these lists formatted as paragraphs, denoted in HTML by the 'paragraph' (<p>) and 'end paragraph' (</p>) tags. By extracting these paragraphs and splitting them by their comma delimiter, I created lists of synonyms.

was a version of Roget's Thesaurus in tabular form, with root words in the first column and synonyms in the others. The entry for "beginning" in Roget's Thesaurus, for instance, is:

Beginning -- N. beginning, commencement, opening, outset, incipience, inception, inchoation†; introduction &c (precursor) 64; alpha, initial; inauguration, debut, le premier pas, embarcation [Fr.], rising of the curtain; maiden speech; outbreak, onset, brunt; initiative, move, first move; narrow end of the wedge, thin end of the wedge; fresh start, new departure.
(Roget, 1852)

This became a row in the final table with "beginning" in column 1, "commencement" in column two, "opening" in column three and ending with "new departure" in column twenty-six. This table of root words and synonyms became the second sheet of the spreadsheet file of which the tabulated text of *The Book of Genesis* was the first. Formulae were used to randomly select a synonym for each root word.⁴¹ This procedure can be described as stochastic in nature: characterised by a random probability distribution that can be retrospectively analysed but cannot be accurately predicted. Tossing a coin, for example, is a stochastic process. We can say that the probability of either heads or tails is one in two, or 50%, but this will not help us predict the outcome of the next coin toss. Ionet Florescu (2014,

⁴¹ These formulae used the RANDBETWEEN and HLOOKUP functions in Microsoft Excel. The RANDBETWEEN element of the formula generates a random number that is between 1 and the total number of synonyms for each root word and was replicated for each row of the table. Cell references in the formula refer to where in the spreadsheet the different elements can be found. An HLOOKUP statement takes the number generated for each entry in the table and selects the corresponding synonym. The numbers re-generate every time the spreadsheet is refreshed and a new synonym is selected accordingly. Returning to the earlier example of "beginning", if a refresh of the formula generated the number 1, the selected synonym would be "commencement". A refresh that produced the number 25 would select the synonym "new departure". A new column was then added to the sheet containing the tabulated text of the *Book of Genesis* with a formula that first selects a word from the source text and then uses the VLOOKUP function to look for the entry for this word in the thesaurus table and return the selected synonym. Other components of this formula (ISNA, IF, TRUE and FALSE) ensure that only exact matches are returned and handle entries not being found, usually because they are punctuation marks rather than words. A further column was added to the Genesis sheet containing a formula using substring selection (the LEFT, MID and LEN functions) combined with checks for upper and lower case (the EXACT function) and capitalisation of first letters if necessary (the UPPER function) to ensure that the transformed text matched the case of the original.

p. 293) defines a stochastic process as any collection of random variables defined for a probability space. Here, the probability space is the text of the *Book of Genesis* and the variables are the words.

I then copied and pasted the complete transformed text back into a word processing document and reinstated carriage returns to make the new text match the format of the old. The random number formulae were refreshed a number of times before I selected a final version, which I then amended manually, substituting some synonyms for others found either by using the spreadsheet or, as this was faster, using online thesaurus tools. Use of synonyms, however, was consistent, with find and replace being used to ensure that all instances of a selected word were substituted throughout. This produced a final text that can be viewed as a human-machine collaboration, with machine output being used as the basis for human editing. I titled the finished text *The Tome of Commencement*, a Rogetification of the original title. Excerpts from the book, published by Stranger Press in 2015, are presented in the portfolio of creative work. A short extract, from the very start of the book and the creation of the world, gives an indication of how the Rogetification procedure transforms the text. The original reads:

1:1 In the beginning God created the heaven and the earth.

*1:2 And the earth was without form, and void; and darkness was upon the face of the deep.
And the Spirit of God moved upon the face of the waters.*

1:3 And God said, Let there be light: and there was light.

1:4 And God saw the light, that it was good: and God divided the light from the darkness.

1:5 And God called the light Day, and the darkness he called Night. And the evening and the morning were the first day.

1:6 And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters.

1:7 And God made the firmament, and divided the waters which were under the firmament from the waters which were above the firmament: and it was so.

(The King James version of the Bible, 2011)

My transformed version reads:

1:1: *In the freshman year Loki created the Happy Valley and the asteroid.*

1:2: *And the asteroid was without Settled principles, and ineffectual; and fog was touching the fizzog of the big drink. And the Daemon of Loki inflamed the fizzog of the fathoms.*

1:3: *And Loki said, let there be magnolia: and there was magnolia.*

1:4: *And Loki saw the magnolia, that it was peachy creamy: and Loki split the magnolia from the fog.*

1:5: *And Loki called the magnolia Green Flash, and the fog he called Pitchy Dark. And the cocktail hour and the cock crow were the first Green Flash.*

1:6: *And Loki said, let there be a welkin in the interior of the fathoms, and let it disengage the fathoms from the fathoms.*

1:7: *And Loki made the welkin, and split the fathoms which were subordinate to the welkin from the fathoms which were above the welkin: and that's exactly what happened.*

(Jenks, 2014 c, p. 5)

God has become Loki, the trickster god of Norse mythology, an appropriate avatar for this project. Some synonyms are obviously comparable swaps: “welkin” for “firmament” or “fathoms” for “waters”, for instance. Others are more absurdist and recall slang languages such as Polari, the argot developed (as parlyaree) amongst circus performers and other itinerant entertainers in the seventeenth century, later adopted by the armed services and, in particular, the gay community, entering the mainstream via the 1960s BBC radio series *Round the Horne*: “pitchy dark” for “night”, for example, or “peachy creamy” for good (Blake, 2010, pp. 224 - 225). A Polari version of the King James Bible does, in fact, exist, developed by Tim Greening-Jackson using the Perl and Python

programming languages. In this, version “Gloria created the heaven and the earth” and “the Fairy of Gloria trolled upon the eke of the aquas” (Greening-Jackson, 2012, p. 15).⁴²

There are echoes, too, of the “gobbledygook” of comedian Stanley Unwin, purveyor of malapropisms, non-sequiturs and nonsense on twentieth century British television and radio and on the Small Faces’ 1968 album *Ogdens’ Nut Gone Flake* (Kennedy, 2002). Unwin’s version of *Goldilocks*, for instance, reads “Once apollytito and Goldiloppers set out in the deep dark of the forry. She was carry a basket with buttere-flabe and cheesy flavour” (Unwin, cited in Kennedy, 2002). It is interesting to note how procedural methods can produce results that are like those produced by non-procedural methods, a point that is returned to later in this chapter. Unwin’s work however, uses different methods to those I used for *The Tome of Commencement*. Unwin uses neologisms to bend language whereas I do not. The disjunctive effect of the *Tome of Commencement* comes from swapping one word for another rather than from new words.⁴³

⁴² Whilst Greening-Jackson’s translation is of interest here, it is not a fitting analogue for *The Tome of Commencement* and so is not discussed further. Although Greening-Jackson used substitution and implemented this programmatically, no decisions needed to be made about which word to use, as each word had a one-to-one map.

⁴³ I discuss my own (mechanistic) generation of neologisms in Chapter 3.

On Liberty, Repressed

The second piece of creative work presented for this chapter is a procedural transformation of John Stuart Mill's *On Liberty* (1869). Mill was a British philosopher and political economist who lived from 1806 to 1873 and is described by Fred Wilson (2002) as "the most influential English-speaking philosopher of the nineteenth century". He is associated with liberalism and with empiricism, the theory that all concepts and claims to knowledge are derived from experience (Quinton, 1997 a, p. 203.) Mill's father was James Mill, a staunch disciple of Jeremy Bentham and a dogmatic advocate of utilitarianism, which argues that whatever is good for the greatest number of people is the ultimate good for all (Quinton, 1977 b, p. 656). Mill's own upbringing was organised along rigidly utilitarian lines, his father designing and implementing a rigorous and all-encompassing system of philosophical and moral education. Mill's sole outdoor exercise took the form of long walks with his father, during which he was examined about his work and his progress. He stated, rather poignantly, that "I never was a boy, never played cricket" (Mill, cited in Ball, 2010, p. 43). Mill's own thought, whilst retaining the utilitarian stress on the role of government being to promote the general good, placed more emphasis on individual freedom, stating that "if all mankind minus one, were of one opinion, and only one person were of the contrary opinion, mankind would be no more justified in silencing that one person, than he, if he had the power, would be justified in silencing mankind" (1909, p. 217), a position, it can be argued, somewhat at odds with his role as a colonial administrator for the East India Company (Wilson, 2003, p. 108). Mill described his great joy at reading Wordsworth for the first time and discovering that he was capable of feeling (Wilson, 2003, p. 109).⁴⁴ This concern with liberty and the role of regulation and rules in furthering it was a key reason for the text being chosen as the basis

⁴⁴ This is in contrast with Bentham, who stated that "prejudice apart, the game of push-pin is of equal value with the arts and sciences of music and poetry", pushpin being a child's game played with pins or needles (Stone, 2005, p. 123). Bentham's statement obviously affected Mill (1859, p. 389), as he later cited it in a critical essay about Bentham, who he describes as demonstrating "what Mr (Thomas) Carlyle calls 'the completeness of limited men'". Mill (1859, p. 389), however, misquotes Bentham, making his statement blunter: "quantam of pleasure being equal, pushpin is as good as poetry".

for a constraint-based work, as was the embodiment of the tension between restriction and freedom in the author's own life. The overriding reason for selecting *On Liberty* was, however, its title: a work expressly concerned with liberty seemed to be the perfect source material for the production of a constraint-based text.

In *Radical Artifice* (1991), an early work on digital poetics, Marjorie Perloff describes "The Return of the (Numerical) Repressed", highlighting the potential of digital technology for applying mathematical systems to the field of literature, what Michele Leggott (cited in Perloff, 1991, p. 147) describes as "number tumbling". Perloff (1991, p. 147) cites John Cage, Jackson Mac Low and the Oulipo as examples, plus Louis Zukofsky's *80 Flowers* (1978), whose strict form was summarised by Zukofsky (cited in Scroggins, 2007, p. 452) as "8-line songs of 5-word lines: 40 words to each poem". With reference to Perloff, I named the procedure I developed for my treatment of *On Liberty* numerical repression.

The complete text of *On Liberty* is available on Project Gutenberg and is free and out of copyright. My treatment of it began by downloading the text in its entirety and then stripping out anything that was not in the original, such as Project Gutenberg publication details and links to other sites. My aim with this project was to transform an existing text by means of a mathematical process. I employed a database procedure to do so. SQL Server was used, partly because it is a program capable of handling a large amount of input, including text, whilst maintaining a stable environment but also because it was an area in which I already had expertise. I drastically reduced the text by selecting only words beginning with any of the letters of the title: "o", "n", "l" etc. through to "y" and placed them in the order in which they occurred in a series of ten by ten grids, resulting in two-hundred and sixty-eight such grids in total. I reduced these grids further by retaining only the columns corresponding to the year in which *On Liberty* was first published: columns 1, 8, 6 and 9.⁴⁵ A sample of the first five grids

⁴⁵ A text file containing *On Liberty* was imported into a SQL Server table with one word per row. This was done using the BULK INSERT method to import the text from a locally stored file and by using field terminators to

generated is presented in appendix 2. I conceived this method as a way of creating a new text from an existing one and of applying a different model of authorship, one characterised not by conventional creation but by the design and implementation of a mechanistic method. My aim, as with all the creative work presented in this thesis, was to produce a text that I could not have produced by conventional means. I return to this point in the conclusion to this chapter.

This process generated the raw material for the final text. Taking each grid in turn, each containing forty words, I created a sequence of minimalist poems by deletion. I did not allow myself to add to the text in any way, nor did I allow myself to edit any of the words. I also did not allow myself to retain more than one word per row. Excerpts from the book, published by Knives Forks and Spoons Press as *On Liberty, Repressed* (2014 b), are presented in the portfolio of creative work. The following extract serves as an illustration of the method and its results.

The opening of Project Gutenberg edition of *On Liberty*, including the first four sentences of W.L. Courtney's introduction, reads:

On Liberty By John Stuart Mill. To the beloved and deplored memory of her who was the inspirer, and in part the author, of all that is best in my writings-the friend and wife whose exalted sense of truth and right was my strongest incitement, and whose approbation was my chief reward-I dedicate this volume. Like all that I have written for many years, it belongs as much to her as to me; but the work as it stands has had, in a very insufficient degree, the inestimable advantage of her revision; some of the most important portions having been reserved for a more careful re-examination, which they are now never destined to receive. Were I but capable of interpreting to the world one-half the great thoughts and noble feelings which are buried in her grave, I should be the medium of a greater benefit to it than is ever likely to arise from anything that I can write, unprompted and unassisted by her all but unrivalled wisdom. INTRODUCTION. John Stuart Mill was born on 20th May 1806. He was a

recognise line endings and thereby split the text. This table was then queried by using the inbuilt LEFT function to select words beginning with relevant characters. A simple nested subquery inserted each selected words into a new table with a ten column width, with each set of ten rows sequentially numbered. This allowed blocks of ten rows to be easily selected. The extraneous columns were removed using the DROP COLUMN command.

delicate child, and the extraordinary education designed by his father was not calculated to develop and improve his physical powers. "I never was a boy," he says; "never played cricket." His exercise was taken in the form of walks with his father, during which the elder Mill lectured his son and examined him on his work.

(Mill, 2011)

Applying the first stage of the Rogetification procedure, that is selecting only those words beginning with the letters of the title, gives the following one hundred and three words:

On; Liberty; To; the; beloved; of; the; inspirer; in; the; of; that; is; best; in; exalted; of; truth; right; incitement; reward; I; this; Like; that; I; years; it; belongs; to; to; but; the; it; in; insufficient; the; inestimable; of; revision;; of; the; important; been; reserved; re-examination;; they; now; never; to; receive; I; but; of; interpreting; to; the; one-half; the; thoughts; noble; buried; in; I; be; the; of; benefit; to; it; than; is; ever; likely; to; that; I; by; but; introduction; born; on; the; extraordinary; education; by; not; to; improve; I; never; boy; never; exercise; taken; in; the; of; the; elder; lectured; examined; on.

The first one hundred of these were used to populate the first ten by ten grid. This was then further reduced by retaining only columns 1, 8, 6 and 9, resulting in the following forty words:

to; inspirer; the; of; is; of; right; incitement; I; years; belongs; to; but; the; of; revision; the; they; never; to; I; the; the; thoughts; buried; of; to; it; is; I; but; introduction; born; by; to; improve; never; in; of; the.

Three words from this ("the", "buried" and "introduction") were selected to form the first poem. This process was repeated for the other two hundred and sixty-seven grids, an extended exercise in deletionism, the poetics of which are discussed later in this chapter, together with a discussion of the poetics of procedural writing in general in relation to both *On Liberty*, *Repressed* and *The Tome of Commencement*.

Before this, however, I now discuss the theory and practice of constraint-based writing, procedural writing and deletionism.

Constraint-based literature, procedural writing and deletionism

The Oulipo are a group of writers, mathematicians and scientists formed in Paris in 1960 with the purpose, in the words of founding member Raymond Queneau (1986, pp. 51), of exploring the area of “potential literature” through “new artificial or mechanical procedures that will contribute to literary activity”. Queneau (cited in Queneau *et al*, 2003, p. 175) describes Oulipians as “rats who build the labyrinth from which they will try to escape”. By this, Queneau was referring to the seemingly perverse activity of a writer deliberately making their lives more difficult by setting up an obstacle course of rules and restrictions that must be negotiated, rather than writing free form. Queneau did not advocate such an approach for reasons of personal punishment but as a means of liberation from the strictures of habit and reflex. Although Oulipian works can have a surreal quality, the Oulipo is not surrealist, as Daniel Levin Becker (2012, p. 7) notes. It is concerned with the conscious rather than the unconscious mind. For Queneau, the Oulipo was a revolt against surrealism. He was a member of the Surrealist group, leaving it in 1929 after what Harry Mathews and Alastair Brotchie (1998, p. 213) describe as “a violent personal disagreement with André Breton”. Queneau (cited in Mathews & Brotchie, 1998, p. 123) declared that potential literature “has nothing to do with aleatory literature” and rejected the “false idea” that claims equivalence “between inspiration, the exploration of the subconscious and liberation; between chance, automatism and freedom. The kind of freedom that consists of blindly obeying every impulse is in reality a form of slavery”. Queneau’s work includes *Exercises in Style* (1947), a ninety-nine-part retelling of the same story using ninety-nine different forms and registers (Levin Becker, 2012, p. 45). *Cent mille milliards de poèmes (One Hundred Thousand Billion Poems)* (1961) consists of ten sonnets, each comprising fourteen lines with identical scansion and rhyme. These can then be cut into strips, allowing the reader to rearrange the constituent parts to produce ten to the power of fourteen (one trillion) variations. A sample sonnet, using Stanley Chapman’s translation (cited in Mathews & Brotchie, 1998, pp. 15 - 33), reads:

Don Pedro from his shirt has washed the fleas

His nasal ecstasy beats best Cologne

*The Turks said just take anything you please
And empty cages show life's bird has flown
It's one of many horrid happenings
Nought can the mouse's timid nibbling stave
Proud death quiet il-le-gi-ti-mate-ly stings
For burning bushes never fish forgave
Staunch pilgrims' longest journeys can't de press
In Indian summers Englishmen drink grog
On wheels the tourist follows his hostess
We'll suffocate before the epilogue
Ventriloquists be blowed you strike me dumb
he bell tolls fee-less fi-less fo-less fum*

Re-ordering these lines randomly and swapping one line for another generates another of Queneau's one-hundred thousand billion combinations:

*It's one of many horrid happenings
Ventriloquists be blowed you strike me dumb
We'll suffocate before the epilogue
The Turks said just take anything you please
he bell tolls fee-less fi-less fo-less fum
And empty cages show life's bird has flown
Proud death quiet il-le-gi-ti-mate-ly stings
For burning bushes never fish forgave
His nasal ecstasy beats best Cologne
In Indian summers Englishmen drink grog
On wheels the tourist follows his hostess
Nought can the mouse's timid nibbling stave*

As sleeping-bags the silent landscape pave

Levin Becker (2012, pp. 123 - 124) describes *Cent mille milliards de poèmes* as “a strange creature to behold, more flip-flap book than serious poetry volume”, but nonetheless identifies it as “the first truly Oulipian work”. Queneau (cited in Charbonnier, 1997) believed that through constraint, process and procedure, literature could be reinvigorated and that it was in need of such reinvigoration, remarking that “it doesn't seem to me that anyone has discovered much that's new since the *Iliad* or the *Odyssey*”.

A key Oulipian technique in relation to *The Tome of Commencement* is that of substitution. Here, a source text is transformed by swapping one word for another. French poet Jean Lescure's N + 7 procedure, for instance, involves swapping each noun in a source text for the seventh noun after it in a dictionary, creating a new text which, whilst retaining the syntactical structure of the original, is transformed to become a new text, often characterised by disjunction and absurdity (Gallix, 2013). Harry Mathews, poet, novelist and the first non-French member of the Oulipo, applied an adapted version of Lescure's procedure to Wordsworth's 'I wandered lonely as a cloud', or 'The Daffodils', as it is sometimes referred to. His version of Wordsworth is titled 'The Imbeciles', the first six lines of which read:

*I wandered lonely as a crowd
That floats on high o'er valves and ill
When all at once I saw a shroud,
A hound, of golden imbeciles;
Beside the lamp, beneath the bees,
Fluttering and dancing in the cheese.*

(Mathews, cited in Mathews & Broatch, 1998, p. 199)⁴⁶

Rather than simply swapping each noun for the seventh subsequent dictionary noun, Mathews chose nouns that maintained the rhyme scheme and rhythmic structure of the original. Wordsworth's fifth line ending of "trees" becomes "bees" in Mathews' version, which is not the seventh noun after it in a standard dictionary. Mathews also developed a more complex method of substitution, known as Mathews' algorithm. The algorithm can, says Mathews (1986, p. 126), "be used both to decompose (or analyse) texts or to compose (or invent them)". It operates by arranging sets of words in tabular form and then shifting their position through a range of mathematical operations (Mathews, 1986, p. 126). Mathews (1986, p. 126) describes his algorithm as "a means of tracking down this otherness hidden in language". An example provided by Mathews takes four simple propositions and demonstrates how the application of the algorithm transforms them. The original reads as follows in tabulated form:

| | | | |
|---------------|---------------|------------|--------------|
| <i>Truth</i> | <i>left</i> | <i>him</i> | <i>cold.</i> |
| <i>Wealth</i> | <i>made</i> | <i>her</i> | <i>glad.</i> |
| <i>Work</i> | <i>turned</i> | <i>you</i> | <i>sour.</i> |
| <i>Love</i> | <i>kept</i> | <i>me</i> | <i>free.</i> |

A shift left produces:

| | | | |
|--------------|-------------|------------|--------------|
| <i>Truth</i> | <i>made</i> | <i>you</i> | <i>free.</i> |
| <i>Love</i> | <i>left</i> | <i>her</i> | <i>sour.</i> |

⁴⁶ Mathews' choice of material is significant. Phyllis Rose (2002) reports that Mathews "holds Wordsworth responsible for the largely mistaken direction of most modern literature" in placing the emotions and the notion of 'sincerity' at the centre of poetry. In the words of Mathews (cited in Rose, 2002), "it's all so nauseatingly bourgeois". Mathews reserved particular scorn for Wordsworth's statement in his preface to *Lyrical Ballads* (1800) that the language of poetry should be the "language really used by men", stating "what could be more 'poetic,' more literary, than Wordsworth's language? If only he had used simple, unpoetic language. If someone had come along capable of combining the intricacies of Milton's prosody with genuinely simple diction, wouldn't that have been something?"

| | | | |
|---------------|---------------|------------|--------------|
| <i>Work</i> | <i>kept</i> | <i>him</i> | <i>glad.</i> |
| <i>Wealth</i> | <i>turned</i> | <i>me</i> | <i>cold.</i> |

A shift right produces:

| | | | |
|---------------|---------------|------------|--------------|
| <i>Truth</i> | <i>kept</i> | <i>you</i> | <i>glad.</i> |
| <i>Wealth</i> | <i>left</i> | <i>me</i> | <i>sour.</i> |
| <i>Work</i> | <i>made</i> | <i>him</i> | <i>Free.</i> |
| <i>Love</i> | <i>turned</i> | <i>her</i> | <i>cold.</i> |

(Mathews, 1986, p. 131)

As the example of the Oulipo proves, the use of rules or constraints in the production of literature is not a digital phenomenon. Whilst many digital examples exist, they are often rooted in analogue methods (Funkhouser, 2007). Nor does constraint-based writing begin with the Oulipo. Luc Etienne (cited in Levin Becker, 2012, p. 184), who became a member of the Oulipo in 1970, identifies the nineteenth century English writers Edward Lear and Lewis Carroll as unconscious precursors to the work of the Oulipo or, as Warren Motte (1986, xi) terms them, “plagiarists by anticipation”. Carroll used acrostics, whose name derives from the Greek “at the tip of the verse”, where the first letter of each line or stanza spells out, for example, the alphabet, a word or a phrase, such as Carroll’s 1861 poem ‘To the three Misses Liddell’, which spells out the names of the Liddell sisters: Lorina, Edith and Alice, for whom Carroll’s *Alice’s Adventures in Wonderland* (1865) was written. The roots of the acrostic go much further back than Carroll, however, through Ben Jonson and Plautus to the oldest Babylonian examples, dating from around 1000 BCE (Brogan, 1993, p. 8).

Marcel Bénabou (cited in Perloff, 1991, p. 140), who joined the Oulipo in 1970, believed that literary constraints “create a sort of ‘great vacuum’ into which are sucked and retained whole quantities of elements which, without this violent aspiration, would otherwise remain concealed...the paradox of writing under constraint [is] that it possesses a double virtue of liberation, which may one day permit

us to supplant the very notion of inspiration". Bénabou came to the Oulipo from a non-literary background as a historian and lecturer in history (Perloff, 1991, p. 140). His 'Several Tens of Ten' is, like Queneau's *One Hundred Thousand Billion Poems*, factorial, comprising ten lines that can be read in any order, giving over three-hundred thousand possible sequences (Mathews & Brotchie, 1998, p. 64).⁴⁷ One of these sequences, translated from the original French by Mathews, reads:

All is dream life and love and death
We smilingly enter the cradle of shadow
At night what corpse does not resume its flight
To find the child that has survived the wreckage
Sometimes I arrive in my deserted town
The sky's light was then abruptly extinguished
Still enveloped in the guiles of springtime
Above the chalk that dusts the green flowers
The unspeaking streets look at me unseeing
Life has taken refuge in the depths of mirrors

(Bénabou (trans. Mathews), cited in Mathews & Brotchie, 1998, p. 64)

A random re-ordering produces:

We smilingly enter the cradle of shadow
Above the chalk that dusts the green flowers
Still enveloped in the guiles of springtime
The sky's light was then abruptly extinguished
To find the child that has survived the wreckage

⁴⁷ Bénabou's title alludes to Queneau's *Cent mille milliards de poèmes*. The poem was written for *A Raymond Queneau for Raymond Queneau* (1977), a homage produced by Oulipo members after Queneau's death in 1976.

At night what corpse does not resume its flight

Life has taken refuge in the depths of mirrors

Sometimes I arrive in my deserted town

All is dream life and love and death

The unspeaking streets look at me unseeing

(Bénabou (trans. Mathews), cited in Mathews & Brotchie, 1998, p. 64)

Queneau, with his interest in numerical systems, was instrumental in bringing Jacques Roubaud, who describes himself as a “composer of mathematics and poetry” (although he is equally notable as a novelist), into the group in 1967 (Roubaud, 1995, p. 31). Like Queneau’s, Roubaud’s work also explored the potential of the sonnet form, manipulating text within its boundaries by means of a range of procedures, including according to the rules of the Japanese board game Go (Levin Becker, 2012, p. 162). David Bellos (cited in Levin Becker, 2012, p. 163) describes Roubaud as “writing in the intersection of games, formal languages, and words”. For Roubaud, the choice of a constraint is not random or arbitrary. In addition to being integral to how the work is produced, it is woven into the finished product: “a text written according to a constraint describes the constraint” (Roubaud, cited in Perloff, 2012, p. 14) Levin Becker (2012, p. 166) describes Roubaud as capable of both “Oulipo light” (readable, accessible) and “Oulipo dark” (heavily procedural, challenging). Roubaud’s ‘La Vie: Sonnet’ is an example of both “light” and “dark”, using the language of binary to both bewildering and witty effect. Roubaud states he wrote the piece in a quest to become a “universal poet” by composing poems that “cross all borders”:

000000 0000 01

011010 111 001

101011 101 001

110011 0011 01

000101 0001 01

010101 011 001

010111 001 001

010101 0001 01

01 01 01 0010 11

01 01 01 01 01 11

001 001 010 101

000 1 0 1 001 00 0

0 0 0 0 0 110 0 0 0 101

0 0 0 0 0 1 0 0 0 0 0 0

(Roubaud, 1995, pp. 29 - 31)

Roubaud (1995, p. 30) describes this piece as “a sonnet, but this provincial denomination can easily be omitted for translation into Japanese”.

Georges Perec is perhaps the single writer that best illustrates the Oulipo’s aims and methods. For Perec (cited in Levin Becker, 2012, p. 13), rules were liberation rather than restriction, Perec stating that “I set myself rules in order to be totally free”. *La Disparition* (1969), translated into English by Gilbert Adair as *A Void* (1995) is a three-hundred-page novel written without the letter “e” (Perec (trans. Adair), 2008). The novel tells the story of Anton Vowl, who has gone missing. The first chapter, titled “which at first calls to mind a probably familiar story of a drunk man waking up with his brain in a whirl”, begins:

Incurably insomniac, Anton Vowl turns on a light. According to his watch it is only 12.20. With a loud and languorous sigh Vowl sits up, stuffs a pillow up his back, draws his quilt up around his chin, picks up his whodunit and idly scans a chapter or two; but, judging by its plot

impossibly difficult to follow in his condition, its vocabulary too whimsically multisyllabic for comfort, throws it away with disgust.

(Perec, trans. Adair, 2008 p. 3)

Christian Bök's *Eunoia* (2009) is an even more extreme manifestation, or mutation, of the lipogram, with each of its five chapters using only one vowel. An excerpt from the chapter for "o", dedicated to Yoko Ono, reads:

Loops on bold fonts now form lots of words for books. Books form cocoons of comfort - tombs to hold book- worms. Profs from Oxford show frosh who do post- docs how to gloss works of Wordsworth. Dons who work for proctors or provosts do not fob off school to work on crosswords, nor do dons go off to dorm rooms to loll on cots. Dons go crosstown to look for bookshops known to stock lots of top-notch goods: cookbooks, workbooks - room on room of how-to books for jocks (how to jog, how to box), books on pro sports: golf or polo. Old colophons on school- books from schoolrooms sport two sorts of logo: oblong whorls, rococo scrolls - both on worn morocco.

(Bök, 2009, p. 59)

Although Bök is not directly associated with the Oulipo, Perloff (2003) argues that's Bök's "procedural poetics" clearly refer to it and describes *Eunoia* as "overtly an Oulipian work, following the chosen rule quite literally to the letter". Scott Esposito (2016, p. 55) states that "Bök is one of those writers whose work is so clearly Oulipian that one is amazed to learn that he is not actually a member of the group".⁴⁸

⁴⁸ Esposito's (2016, p. 55) assertion that Bök's membership "seems like such a no-brainer that the fact that he has not yet been co-opted is perhaps evidence of the movement's increasing irrelevance" seems a little harsh. Those of us not privy to the Oulipo's inner workings do not know how the process of co-option works or whether such an invitation has been extended to Bök and he has refused. Roubaud (1998, p. 38) does tell us that once an Oulipian, always an Oulipian, even in death. The only way out, Roubaud (1998, p. 38) states, is by suicide "in the presence of an officer of the court, who then ascertains that, according to the Oulipian's explicit last wishes, his suicide was intended to release him from the Oulipo and restore his freedom of manoeuvre for the rest of

In addition to Bök, Perloff (2003) also identifies other writers such as John Cayley, Cris Cheek and Caroline Bergvall, who have taken a less rigid approach and “adapted the paradigm to their own purposes”. Bergvall’s ‘Via: 48 Dante Variations’ (2005 pp. 63 - 71), which collates translations of the opening tercet of Dante’s *Inferno*, is one such example.

Perc’s *La Vie mode d’emploi* (1978), translated into English in 1987 by Bellos as *Life a User’s Manual* (1987) is a novel that tells the interwoven life stories of the inhabitants of a fictitious Paris apartment block. Mathews & Brotchie (1998, p. 170) describe the novel as utilising three principal structures: the Graeco-Latin bi-square, the Knight’s Tour and a permuted “schedule of obligations”. Perc used the Graeco-Latin bi-square, adapted from Euler, to determine the material for each chapter. Euler’s squares are a mathematical combinatoric method of permuting two sets to produce pairs, with each pair occurring only once and no item in either set being used twice in any set of combinations. Perc gives the example of a story three chapters long, involving three characters: Jones, Smith and Wolkowski. Each character has two attributes: firstly, headgear (a cap (C), a bowler hat (H) and a beret (B)) and secondly, something that could be hand-held (a dog (D), a suitcase (S) and a bouquet of roses (R)). Applying the bi-square method would result in the following tabulation:

| | <i>Jones</i> | <i>Smith</i> | <i>Wolkowski</i> |
|------------------|--------------|--------------|------------------|
| <i>chapter 1</i> | CS | BR | HD |
| <i>chapter 2</i> | BD | HS | CR |
| <i>chapter 3</i> | HR | CD | BS |

(Mathews & Brotchie, 1998, p. 172)

Each character is assigned each object once and only once and no object is assigned to more than one character at the same time. This can then be used as the basis for a narrative, or series of narratives

eternity”. He also asserts that membership is not the be all and end all: “a literary work that deserves to be called Oulipian may have been written by a member of the Oulipo, but it may have been written by a non-member of the Oulipo” (Roubaud, 1998, p. 39).

(Mathews & Broatch, 1998, p. 172). Perec (cited in Mathews & Broatch, 1998, p. 172) summarises somewhat breezily that “all that remains to be done is to invent situations to justify these successive transformations”. For *La Vie mode d'emploi*, Perec extended this method to produce permutations of forty-two sets, with each set containing ten items. Perec’s sets are thematic, with examples including occupants, clocks, coal, cats, tea, woollen carpets and citations from other writers such as Jules Verne, James Joyce and fellow Oulipians Mathews, Italo Calvino and Roubaud (Perec, 1993, p. 52). This resulted in a “schedule of obligations” which determines the contents of each chapter (Mathews & Broatch, 1998, p. 172), Chapter 22’s schedule, for instance, includes Roubaud, Napoleon III, fish, cheese and *ennui* (Perec, 1993, p. 134). Chapter 39’s includes Kafka, Nabokov, cakes, rectangles and Germany (Perec, 1993, p. 172). Each chapter visits a different apartment, with each apartment being visited only once. To set the chapter order, Perec (cited in Mathews & Broatch, 1998, p. 171) used “a principle derived from an old problem well known to chess enthusiasts and known as the Knight’s Tour; it requires moving a knight around the 64 squares of a chessboard without it’s ever landing more than once on the same square”, a problem complicated by the unique L-shaped movement of the knight piece. Perec, working with a ten-by-ten grid rather than the eight-by-eight of a standard chessboard, developed a solution “rather miraculously, by trial and error” (Perec, cited in Mathews & Broatch, 1998, p. 171). The book, however, has ninety-nine chapters rather than one-hundred, with one apartment missing. For this, says Perec (cited in Mathews & Broatch, 1998, p. 171), “the little girl on pages 295 and 394 is solely responsible”. The little girl in question, at the end of chapter sixty-five is seen “munching the corner of her *petit-beurre*”, removing a corner of it, obliquely accounting for the missing chapter (Perec (trans. Bellos), 2008, p. 316). Mathews (1998 a, p. 126) explains further that the girl is “nibbling away a corner of a *biscuit Lu*, *Lu* being both a brand of pastries and the past participle of the verb ‘to read’”.

As *La Vie mode d'emploi* demonstrates, despite the Oulipo’s emphasis on systems, Oulipian works are not always wholly systematic. The idea of the *clinamen*, a deliberate bend or break in a system, is vital to the Oulipo, as it is to constraint-based literature in general. The term is derived from the Latin

“*clīnāre*”, meaning “incline” and was used by the Roman poet and philosopher Lucretius to describe the concept of “atomic swerve” in Epicurean atomic theory, where atoms are observed to deviate slightly from their regular course, in contrast to the model set out by Democritus which describes consistent and deterministic atomic behaviour.⁴⁹ Lucretius used it to provide a physical basis for free will and this has informed the way the term has since been employed in the area of literature (Simpson, 2015). Motte (1986, p. 19) identifies Alfred Jarry, symbolist poet and inventor of pataphysics, “the science of imaginary solutions” as the source of the term as it came to be used in a literary sense, noting that Harold Bloom also used it, albeit in a different way to the Oulipo. Perec (cited in Bellos, 2012, p. 47) said that his omission of a chapter in *La Vie mode d’emploi* was “in order to break the symmetry, to introduce an error into the system, because when a system of constraints is established, there must also be an anticonstraint within it”. Any system, Perec (cited in Bellos, 2012, p. 47) states, must be allowed to “creak” and admit the possibility of chance. Calvino (1986, p. 152), in his essay ‘Prose and Anticombinatorics’ states that it is the “‘clinamen’ which, alone, can make of the text a true work of art”. For Calvino (cited in Motte, 1986, pp. 19 - 20), a key role of computerised methods in constraint-based literature is to carry out repetitive tasks and liberate the writer or artist “from the slavery of a combinatory search”, allowing concentration on the *clinamen*. Bellos (2012, p. 47) describes Perec’s use of the *clinamen* as a means of softening “the harshness of a text written under constraint, bringing an all-too-human fallibility into the domain of formal art”. By “fallibility”, Bellos (2012, p. 47) does not mean error, rather “an intentional bending of self-imposed rules to show that the writer is in complete command not only of necessity, but also of chance”. He notes that “not all Oulipian constraints permit clinamen”, the lipogram being an obvious example, where the allowance of an instance of a “banned” letter would destroy the conceptual framework (Bellos, 2012, p. 47). Both of my creative works presented in this chapter involved a *clinamen*. In *The Tome of Commencement*, it was allowing multiple iterations of the Rogetification or word replacement

⁴⁹ Democritus’ work on the four humours was discussed in Chapter 1, in relation to *An Anatomy of Melancholy*.

procedure and also manual editing of those iterations. In *On Liberty, Repressed*, it was largely non-procedural erasure.

Bellos (2012, p. 38) argues that whilst Perec “never used computers and probably had only an elementary understanding of what they were” and in fact resisted their use in his work as a laboratory technician, the concept of the computer as a thinking machine played a significant role in his development as a writer. Bellos (2012, p. 39) describes P.A.L.F. (*production automatique de littérature française*), Perec and Bénabou’s 1966 “semi-serious, theoretically challenging translation device for the automatic production of literature”, a procedure where nouns are recursively swapped for their dictionary definitions, as evidence of his early algorithmically inclined thinking. Perec’s ‘Die Maschine’ (Perec, 2009), a treatment of Goethe’s ‘Wandrer’s Nachtlid’ where text is substituted and rearranged and *The Art of Asking Your Boss for a Raise* (Perec, 2011), a playful procedural piece set out as a flow chart provide further examples. Bellos (2012, p. 46) sees the latter piece as pre-figuring *La Vie mode d'emploi* in its exploration of “exhaustion”.

Hannah Higgins (2009, p. 34) notes the importance of the grid throughout history. It provided the organisational structure for the Sumerian tablet in around 3000 BCE, the medium for cuneiform script and the first recorded instances of writing.⁵⁰ It can also be found in city planning, cartography, accounting and record keeping, as the hidden structure underpinning computer screens and images, in chess and other board games and in many other places in the world around us, such as the brick wall (Higgins, 2009, p. 34). The grid, with its emphasis on regularity, is often seen as oppressive. Baron Georges-Eugene Haussmann’s geometric remodelling of Paris under Napoleon III, for instance, around the time Mill was writing *On Liberty*, modernised the city and improved sanitation, but also made it

⁵⁰ Ira Spar (2004) states that the first examples referred to by Higgins were found at the site of the ancient Sumerian city of Uruk, which was “dominated by large temple estates whose need for accounting and disbursing of revenues led to the recording of economic data on clay tablets”. One of the earliest texts “provides a list of 120 officials including the leader of the city, leader of the law, leader of the plow, and leader of the lambs, as well as specialist terms for priests, metalworkers, potters, and others” (Spar, 2004).

easier to manoeuvre cavalry and canon (Grammenos and Lovegrove, 2015, p. 54). As Higgins (2009, p. 147) points out and *La Vie mode d'emploi* illustrates, however, the grid can also be used creatively as an organisational and generative mechanism. She notes its use, by Leonardo da Vinci and others, as a tool for composition in painting. It was central to Filippo Brunelleschi's method of rendering perspective, which he developed in early fifteenth century Florence (Higgins, 2009, p. 155). It has also been used in literature by other writers as well as Perec. Higgins (2009, pp. 195 - 197) notes the Bauhaus group's use of the grid as a structure for creative typology, as seen in Jan Tschichold's *Die Neue Typographie (The New Typography)* (1928) and Emmett Williams' 'Four Directional Song of Doubt for Five Voices' (1964), which is based on five gridded cards, each representing one word of the statement "you just never quite know".⁵¹ Higgins' (2009, p. 197) assertion that "language is spatialized on the grid and the visual field is structured by the linear requirements of language" is particularly relevant to *On Liberty, Repressed*, where the grid is used as a spatial as well as a syntactical structure to house the radical reduction of Mill's original. The use of grids here is different to that of Perec in *La Vie mode d'emploi*, where they are generative, mapping out the organisational structure of the novel. Nonetheless, Philip Terry (2014), writing about *On Liberty, Repressed* on the book's back cover, notes a similarity, describing it as "following an Oulipian and procedural itinerary that passes through Georges Perec's *Life: A User's Manual* and Tom Phillips' *A Humument*". *The Tome of Commencement* also adopts a gridded approach to its source text, treating the words and phrases that comprise it as material elements with defined textual positions and as linguistic placeholders whose contents can be substituted without losing syntactic integrity and parsability.

Central to the Oulipo is an interest in applying mathematical methods to the production of literature. The step from mathematics to computer science is short: both are empirical and based on logic. Indeed, the latter is founded on and is, in many ways, a specific application of the former. It is no

⁵¹ More recently still, although not cited by Higgins, Rob Holloway's *Permit* (2009, p. 57) emerged from "individual, improvised readings from an 8 x 7 grid of A4 pages", its fluid, irregular text demonstrating further that work founded on a grid need not be regimented or rigid.

surprise, therefore, that members of the Oulipo became interested in the use of computers in literature. This led to the formation in 1982 of a sister organisation, the ALAMO (Atelier de littérature assistée par la mathématique et les ordinateurs, translatable as Workshop for Literature Assisted by Mathematics and Computers).⁵² Levin Becker (2012, p. 218) describes the ALAMO as largely the brainchild of Paul Braffort, a scientist and engineer as well as a poet and composer. He headed the group, along with Roubaud. It concerned itself initially with automating and thereby speeding up exercises along existing, analogue Oulipian lines. Braffort's computerisation of Queneau's *100,000,000,000,000 Sonnets* provides an early example which, states Mathews (1998, p. 46), belongs in the first of the three levels (combinatorial) at which the ALAMO approached literature. The second level, applicational, involves "substitution and filtering: elements from a predetermined lexicon were introduced into a given structure or (or template) subject to a 'filter' that guaranteed, for instance, their grammatical suitability" (Mathews, 1998, p. 46). An example is provided by "Rimbaudelaires", where Baudelaire's vocabulary is slotted into the syntactic structures of Rimbaud's poems, what is known, in Oulipian terms, as a "chimera". Here, the nouns are removed from a text and replaced with those from another, taken in the order that they occur in the second text. The process is repeated for verbs and adjectives, keeping the same original text but using a different source for the word replacements (Mathews & Brotchie, 1998, p. 124). A sample poem on the ALAMO website applies this procedure to Rimbaud's 'Le Dormeur du Val' ('The Sleeper in the Valley'), the first stanza of which, translated by Jean Nicholas, reads:

it is a green hollow where a river sings

Madly catching on the grasses

Silver rags; where the sun shine from the proud mountain:

⁵² It can be noted that the Oulipo was somewhat tardy in this regard given the earlier work of others in the field, not least that of Jean Baudot in France some two decades earlier. Baudot is discussed in Chapter 3. Other Oulipo offshoots include Oubapo (comics), Oulipopo (detective fiction) and Outrapo (stage performance).

It is a small valley which bubbles over with the rays.

(Rimbaud, trans. Nicholas, 2010, p. 47)

A “Rimbaudelaire” treatment of this by Mark Wolff reads:

There is a countryside king where a shadow flower rolls

Simply hanging in the shadows pâtés

Of love; where the regret of dark memory

Drinks: it is a former happiness that shines sideways.

(Wolff, 2007)

Whilst some slippage has occurred in the separate translation of both pieces into English, a comparison of the two first lines shows the mechanics of the procedure. The nouns “green” and “hollow” have become the nouns “countryside” and “king”. “River” has become “shadow flower” and the verb “sings” has become “rolls”.

The third level as described by Mathews (1998 b, p. 46) is the implicational level, which aims to use “generative components such as the principles of narrative logic to make possible the creation of complete, complex works”. Later, the group moved on to various methods of text generation via the development of *littéraciels*, programs where computers produce output within self-set parameters. Sarah Sloane (2000, p. 50) describes *littéraciels* or “litware” as programs “that intended to direct the computer to ‘the structures of existing works’ and to use simple rules like plot-branching diagrams as they transposed these structures to digital composition”. Rather than operating to a pre-determined template, a template is set by analysis of a text. One such system was FASTL (Formalismes pour l'Analyse et la Synthèse de Textes Littéraires), developed by Braffort and Roubaud, which, says Wolff (2007), “used recursion and iteration to encompass all forms of written communication”. Speaking of USFAL (Un Système Formel pour l'Algorithmique Linguistique) a slightly earlier system of a similar type, Braffort (cited in Wolff, 2007) grandly claimed that it “will be for theoretical literature what

mathematical disciplines such as the theory of differential equations can be for physics, economics, etc.", a prediction that has yet to noticeably come true. Reference to actual examples of implicational work by the ALAMO are somewhat vague. Mathews (1998 b, p. 46) mentions "a program devised by Paul Braffort and Eric Joncquel" that "allows the creation of branching systems (on the model of Queneau's *Tale of Your Choice*)", but no output from this program appears to have been published. He goes on to claim that the ALAMO's implicational programs have "been put to successful use in education (for example, at the University of Chicago)" but does not cite any definite examples (Mathews, 1998 b, p. 46). Levin Becker (2012, p. 219), in his compendious study of the Oulipo, discusses in operational terms the "handful of *littéraciels*" developed by the ALAMO, but again provides no examples. Mathews (1998 b, p. 46) describes the ALAMO's experiments with litware as "beset with difficulties" and "successful on a small scale only". Braffort (cited in Wolff, 2007) himself admitted that the ALAMO's attempts to generate text through recursive analytical methods, such as USFAL and FASTL, achieved only limited success.

In general, the experiments of the ALAMO, as Levin Becker (2012, p. 219) noted in 2012, "have yet to find total traction in the international realm". The TEANO, an Italian version of the group set up by Marco Maiocchi, is mentioned by Mathews (1998 b, p. 46) but little evidence of it exists. Philippe Bootz (2014) suggests that the ALAMO has not fully embraced the possibilities offered by computers for literature. Bootz notes that the founding text of the ALAMO, written by Braffort and Roubaud, declares that "for the ALAMO, the computer is a tool that facilitates the combinatorial work. It is therefore not producing specific creative computing works: the texts are written by authors, the machine's function is to provide, arrange, and reactivate them" (Braffort and Roubaud, cited in Bootz, 2014). The ALAMO, argues Bootz (2014) "has not integrated the dynamics of reflection about digital literature and has not acquired the habit of adopting new programming tools" and remains "in the first generative period", that is of combinatorics, as described by Mathews. Nonetheless, the three levels (combinatorial, applicational and implicational) set out by Mathews (1998, p. 46) in his summation of the aims of the ALAMO, provide a serviceable taxonomy for the possibilities of digital literature. Whilst the ALAMO

may not have fully explored this territory, it has been explored by others. Applicational methods, as described by Mathews and the ALAMO, where vocabulary is inserted into semantic structures, underpin significant works of generative literature both historical, such as Alison Knowles and James Tenney's 'A House of Dust' (1967), and more contemporary, such as Nick Montfort's 'Taroko Gorge' (2009). These are discussed in Chapter 3. Combinatorial methods, where textual elements are algorithmically re-combined, can be seen in pieces such as Brion Gysin's 'I AM THAT I AM' (1960), where the words of the title phrase are factorially permuted (Johnson, 2008 a). Implicational methods are, as discussed, more nebulous and lack concrete examples. Nonetheless, the implicational concept as Mathews describes it can be seen in applications such as Eric Elshtain and Eric Scovell's Gnoetry project. The 'Gnoetic Manifesto', in fact, explicitly references the Oulipo, claiming that Gnoetry "plagiarizes by anticipation and creates an infinite potential literature, raising the "efficacy and viability of artificial... literary structures (see François Le Lionnais, the First and Second Lipo Manifestos)" (Elshtain and Scovell, 2007). Gnoetry, which is discussed in Chapter 3, takes a source text and algorithmically re-writes it: the implicational principle in action.

For Perloff (1991, p. 147), the key figure in the area of literary "number tumbling" is John Cage. Perloff (1991, p. 147) views Cage's practice, with its emphasis on non-intentionality, as key to avant garde poetics in general, and to digital avant garde poetics in particular. For Cage, non-intentionality took two forms: firstly, aleatory methods, relying on chance and secondly, deterministic methods that did not involve chance, rather the use of a process to reveal a buried structure or hidden order.

Constance Lewallen (2001, p. 236) describes how Cage began working with the I Ching, the ancient Chinese method of divination traditionally practised using yarrow rods but now more commonly with coins, during the 1960s, using it as a means of making decisions in his visual art work, musical scores and textual work. Lewallen (2001, p. 236) notes that Cage's "complete fidelity to chance operations" is often misunderstood as procrastination and a means to avoid making choices. Cage, however, described the role of chance in as not to avoid questions, rather "in choosing what questions to ask"

(Lewallen, 2001, p. 236). He states “if I ask the I Ching a question as though it were a book of wisdom, which it is, I generally say, ‘What do you have to say about this?’ and then I just listen to what it says and see if some bells ring or not” (Cage, cited in Kostelanetz, 2003, p. 17). Cage used the I Ching as a tool for musical composition, but also textually, often in combination with other methods, such as setting the terms for the application of his mesostic procedures (Perloff, 2012). Cage’s mesostics are an adaptation of the acrostic procedure, differing from it in two ways. Firstly, they look beyond the first letter of a word or line. Secondly, rather than providing a rule by which text is generated, they provide a rule by which existing text is analysed. Cage applied this method to a range of texts, including James Joyce’s *Finnegans Wake*, which Cage used as the basis for more than one work, including *Roaratorio* a musical composition, the text of which appeared separately as *Writing for the Second Time through Finnegans Wake* (1977) (Armand, 2007, p. 294). A further example, on a much shorter text, is ‘They Come’ (1987), derived from Samuel Beckett’s poem of the same name which, in translation from the original French, reads:

different and the same

with each it is different and the same

with each the absence of love is different

with each the absence of love is the same

(Cage, cited in Perloff, 2012)

Cage (cited in Ma, 2008, p. 130) describes a mesostic as “a string which spells a word or a name, not necessarily connected with what is being written, although it may be”. This string is used to “write through” a text by identifying sequential capitalised occurrences of letters in the string. Unlike an acrostic, the string or spine runs down the centre of the page rather than the left-hand side. Cage developed a perfect and imperfect form of the mesostic, the latter less strict and so likely to produce a longer transformed text. He summarised the differences as follows: “between two capitals in a perfect or 100% mesostic neither letter may appear in lower case. In an imperfect or 50% mesostic

the first letter may reappear but the second is not permitted until its appearance on the second line as a capital in the string” (Cage, cited in Ma, 2008, p. 130) For his treatment of Beckett’s poem, Cage used the title as his selection string and employed a 50% or imperfect mesostic method, with the first stanza reading:

*iT is
each it is
samE
is different with eaCh the
lOve is*

(Cage, cited in Perloff, 2012)

It is immediately apparent here that the amount of text selected around the relevant letters differs from line to line. Cage referred to these text selections as “wings” or “wing phrases”. For Perloff, these are, as Peter Jaeger (2013, p. 42) notes, “a kind of Oulipian *clinamen*”, a deliberate ‘break’ in the system that allows for spontaneity and the unexpected”. Jaeger (2013, p. 42) notes further that Cage “remained unclear about the precise rationale for this choice of wing” and that “for all its meticulous procedures, the mesostic’s contradictory status as both non-intentional object and subjective compositional activity means that the poems oscillate between choice and choicelessness, purpose and purposelessness”. Steve McCaffery (1996, xx) argues that for Cage the *clinamen* “manifests itself as a deviation from a grammatical and linear reader-consumption to a paragrammatic reader-writing”. Joan Retallack (1996, xxxiv) argues that “Eastern thought served as a *clinamen* or swerve for Cage, just as his work has served as a *clinamen* for Western art”.

Jim Rosenberg’s MESOLIST program was later used by Cage to perform the initial selection of text (Funkhouser, 2007, pp. 63 - 64). Numerous mesostic generators now exist online, where text can be copied and pasted into the generator and a preference for a 100% or 50% mesostic selected, one example being the application hosted by the University of Pennsylvania (Din *et al*, 2012).

Cage was not without forebears and notable contemporaries in the use of procedures in the production of literature. Cage (cited in Perloff, 1998, p. 292) himself stated in 1973 that “my work in this field is tardy” and that it followed the work of others, such as Jackson Mac Low. Mac Low’s use of procedure utilising chance and non-intentionality was extensive (Hoover, 2013, p. 52). Mac Low’s work includes compositions using what he called “systematic chance operations” (MacLow, 1984, p. ix). Systematic chance is, according to Mac Low (cited in Olson, 2014, p. 432), one of three types of chance. There is “chance that’s directly related to human impulse” such as that used by the abstract expressionist painter Jackson Pollock (Mac Low, cited in Olson, 2014, p. 432). Then there is “pure chance, like finding a dime on the street”, which Mac Low (cited in Olson, 2014, p. 432) describes as also having creative potential, being “a beautiful kind (of chance) that very often adds to everything”. Systematic chance, which Mac Low (cited in Olson, 2014, p. 432) describes as being “a little more pedantic”, is distinguished from these other two types by being “a way of working with chance” rather than simply a manifestation of chance. Mac Low employed systematic chance across his practice, which included work involving dance and movement. *The Pronouns: A collection of forty dances for the dancers* (1964) is a series of dance instruction poems printed on cards to form an “action pack” from which performers randomly select and must then, in Mac Low’s words, “find *some definite interpretation of the meaning of every line* of the dance-poems they choose to realize” (MacLow, cited in Leaver-Yap, 2010). Created from an earlier work, *Nuclei for Simone Forti* (1961) were poems composed using what Mac Low called his “nucleic method” that, according to Tyrus Miller (2009, p. 34), “involves obtaining ‘nucleus words’ or phrases by chance operations, random selection, ‘translation’, reading-through (although Mac Low himself did not use this term at this time) or other non-intentional methods and then connecting them with more or less freely chosen structural (and sometimes lexical) words to form normatively syntactical sentences”. Other major procedural works include *Light Poems*, which were published in various combinations and instalments and were published in their totality as *The Complete Light Poems* (2015). In the early 1960s, Mac Low drew up a list of two-hundred and eighty different forms of light, using a thesaurus and other sources. This list

was then used by him in a variety of ways, including dice and playing cards. Some of the resultant pieces use grids, such as '54th Light Poem for Ian Tyson' (Olson, 2014, p. 434). Others are purely textual, such as '59th Light Poem: for La Monte Young and Marian Zazeela - 6 November 1982', which heavily references colour. Stanza two reads:

Yellow light momentarily overspreads.

Ochre light succeeds it.

Umber light in a while is all that's left.

Nearly non-existent light increases rapidly.

Green light envelops everything.

(Mac Low, cited in Hoover, 2013, p. 55)

The words for 'Antic Quatrains' (1980) were drawn from a three-thousand-line computer printout of word groups, with these groups being derived randomly from a list of five-thousand partial anagrams of the name of the poems' dedicatee, Anne Brigitte Gilles Tardos (Hoover 2013, p. 52). Mac Low returned repeatedly to diastic reading through methods, derived from the acrostic and analogous to the mesostic.

As in Cage's mesostic method, Mac Low used a seed text to "spell through" a source text. However, Mac Low's procedure also considered letter order, selecting only words where the letter in question occupies the same position in the source text as in the seed text. Tardos (2008 a, xx - xxi) gives a succinct example of how the process works. If "word" was selected as the seed text, the results, dependent of course on the source text, might read "White gOats agRreably heed". Here, the word "white" has been selected from the imaginary source text as the letter "w" is the first, as in "word"; "gOats" is selected as the second letter is "o", also as in "word", and so on. Mac Low used the technique to generate raw material for a number of works, including *Word nd Ends from Ez* (1981 - 83), a diastic write through of Ezra Pound's *Cantos* using Pound's name as the seed text. He also used it, in a modified form, for the *The Pronouns*, selecting word containing "ing" (Tardos a, 2008 xx - xxi).

'Ridiculous in Piccadilly' (1985) is a diastic write through of Virginia Woolf's *The Waves*, this time using a phrase which Mac Low (2008 c, p. 162) says he found in "line 4, p. 88, of the first American edition". Mac Low then selected words in order from the text of *The Waves* with letters in corresponding positions to the seed text. The first seven lines, spelling out the word "ridiculous", are as follows:

ridiculous

Piccadilly.

end stain

bookcase,

re-assuring brutally

eating-house.

eating-house.

(Mac Low, 2008 c, p. 163)

Whilst the raw material for the poem may have been generated mechanistically, Mac Low gave himself scope for authorial intervention, as shown by line and stanza breaks. The seed text was also chosen apparently without method, Mac Low stating simply that he "found" it (Mac Low, 2008 c, p. 162).

Barnesbook (1996) is based on the work of modernist writer Djuna Barnes and again uses the diastic method, implemented this time using Charles O. Hartman's DIASTEXT program.⁵³ *Barnesbook* illustrates Mac Low's flexible approach to his deterministic methods. In the afterword, he describes

⁵³ His interest in computerised methods notwithstanding, it appears that Mac Low never got beyond using software created by others. Mac Low's son, Mordecai-Mark Mac Low, states that Mac Low made several unsuccessful attempts to learn to program, instead relying "primarily on already written software, albeit occasionally pushed to its limits" (Mac Low, 2012, p. 306).

the varying degrees of intervention he permitted himself in what he called the “raw DIASTEXT output [RDO]” when writing each of the four books that comprise the work. Initially, he restricted himself to re-formatting and re-punctuation but then began “deleting many contiguous repetitions of words” because “after a time they palled on me” (Mac Low, 1996, p. 50). In writing ‘Barnes 3’ and ‘Barnes 4’ he went further still, using “the RDO mainly as raw material to be extensively rearranged, as well as repunctuated etc.” (Mac Low, 1996, p. 51). Thus, Mac Low summarises, “Barnes ‘3’ and ‘4’ are more copiously edited than the other two poems and thereby certain narrative and dialogic qualities that had already appeared in ‘1’ and ‘2’ were emphasized and even came to preponderate” (Mac Low, 1996, pp. 50 - 51).⁵⁴

Hartman explored the possibilities of his DIASTEXT procedure himself in *Sentences* (1995), a collaboration with Hugh Kenner. Loss Pequeño Glazier (2002, p. 11) describes Hartman and Kenner’s method as “using computer-executed deterministic methods to generate the text of the published book”. Hartman took the text of a schoolbook *Sentences for Analysis and Parsing* and ran it through the TRAVESTY program, developed by Kenner in collaboration with Joseph P. O’Rourke, which is discussed in Chapter 3 in relation to text generation. TRAVESTY analyses a section of text and produces output based on word frequency. Hartman (1995, p. 77) describes the results as “something recognizably similar yet oddly skewed”. Hartman and Kenner took this output and ran it through DIASTEXT to produce further output from which they then selected to produce the final text. A stanza from *Sentences* demonstrates the disjunctive nature of TRAVESTY output combined with the iterative nature of DIASTEXT:

⁵⁴ This could be viewed as a failure in Mac Low’s methods, in that they did not consistently produce good enough output. However, as I state throughout this thesis, using procedural methods does not have to mean using those methods exhaustively or indeed consistently. It is through a dialogue between human and procedural mechanism that the most interesting work emerges.

The where the

English

English might dollar

English

English

English sailor's hat which dollar sailor's dollar sailor's hat have

hat might kind dogs.

bushel.

(Hartman, 2011, pp. 136 - 137)

Although initially Mac Low talked about methods such as his diastic procedure in terms of chance, he later referred to them as deterministic. There is no chance involved in applying the diastic method to a text: the result is pre-set and will be the same no matter how many times is it applied. Tardos (2008 a, p. xix) states that Mac Low came to realise that “such methods were fundamentally different from chance operations, because deterministic methods do not involve what could rightly be called ‘chance’, unless one makes a mistake”. For Mac Low (cited in Tardos a, 2008, xix), working with deterministic procedures “allowed me to lessen dependence on the illusory ego and let ‘the rest of the world’ enter into the works. Especially, I wanted to allow linguistic units ‘to speak for themselves,’ that is, without having to express an ego - its likes, opinions, transitory emotions, and so on”. Mac Low eventually began to question whether either chance or deterministic operations truly avoided the ego. Tardos (2008 a, xix) describes discussing this question with Mac Low and how, because he was choosing the material with which he worked, “his conscious mind and personal tastes were inevitably involved in the compositional process, as when his pacifist anarchism and other political convictions become evident even in works made using systematic methods”. Anarchism is often lazily used as shorthand for chaos, but for Mac Low (1973, pp. 384 - 385) it is “a state of society wherein there is no frozen power structure, where all persons may make significant initiatory choices in regard to matters affecting their own lives”. In creative terms, this means the poet not acting as the single arbiter of

meaning, but creating “a *situation* wherein he invites other persons & the world in general to be co-creators with him” (Mac Low, 1973, pp. 384 - 385).⁵⁵ Correlative to this was Mac Low’s (1973, pp. 384 - 385) interest in Taoism, Zen Buddhism and Kegon Buddhism “wherein the elementary actions of the world itself & ‘all sentient beings’ are regarded as being on a level with those of human beings in a narrower sense”. Mordecai-Mark Mac Low (2012, p. 298), describes his father’s exploration of non-intentional poetics as being informed, like Cage’s, by Zen Buddhism, stressing, however, that “Jackson encountered Zen Buddhism in the teaching of D.T. Suzuki in New York City in the ‘50s in an intellectual environment radically different from that of Buddhism’s origins in classical India and feudal Japan”. Tardos’ assessment of Buddhism’s influence on Mac Low is more in artistic than lifestyle terms, describing how his “motivation for writing verbal works and composing music in these more ‘impersonal’ ways came from an interpretation of Zen Buddhism that led him and various other artists of the 1950s and 1960s and later to try making artworks that were minimally egoic” (Tardos, 2008 a, xvii).

Mac Low’s ‘French Sonnets’ sequence is a treatment of Shakespeare’s sonnets which he began writing in 1955 and added to between 1980 and 1983. Tardos (2008 b, p. 178) delineates the method used for Shakespeare’s ‘Sonnet XVIII’, describing how Mac Low looked up each word in an English-French dictionary and substituted them for the headword at the top of the column containing it. The first four lines of Shakespeare’s original read:

Shall I compare thee to a summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,

⁵⁵ Mac Low’s thoughts here echo those of McCaffery, Espen J. Aarseth and Roland Barthes, as discussed in the Introduction, all of whom view the process of reading as participatory, with the reader actively developing meaning rather than being presented with it pre-prepared. There are, of course, other ways to achieve this than procedural methods.

And summer's lease hath all too short a date:

This becomes, in Mac Low's version:

Shamefulness Hymn companionableness thanksgiver tissue a summer-wheat's dead?

Thoughtfulness artfully morosity lot angel-worship morosity teller:

Rote William-pears do shadow thanksgiver darkling bugloss octavo May,

Angel-worship summer-wheat's leather have aliform tooth shorthand a darkling:

(Mac Low, 2008 b, p. 179)

Tim Atkins (2011, p. 29) lists seven types of literary translation, one of which is "constraint translation". He identifies Mac Low's *French Sonnets* as a "translation" of this type, as is bpNichol's 'Translating Translating Apollinaire' (1979), a recursive treatment of Nichol's first published poem, 'Translating Apollinaire' (1964). Nichol used a range of procedures and processes including alphabetisation, re-arranging according to word length, replacing words with other words of the same length and (with particular relevance to this thesis) replacing words with synonyms using Roget's Thesaurus (Nichol, 1979).

David Cameron's *Flowers of Bad* (2007) is a "constraint translation" of Baudelaire's *Les Fleurs du Mal* (Atkins, 2011, p. 43). These poems are described by Cameron (2007, p. 202) as "false translations", "made without the intention of translating the literal meaning of the original". One process used is what Cameron calls the "MWord" method, where he typed a Baudelaire poem in French into an American version of Microsoft Word and used the spell-check feature to swap French words for English words suggested by the software. He then translated those words for which the software made no suggestions using a French-English dictionary, although in later poems he did not always do this (Cameron, 2007, p. 202). His translation of 'L'aube Spirituelle' was produced using this method. The first stanza of James McGowan's "straight" translation of this as 'The Spiritual Dawn' reads:

When white and ruby dawn among the rakes

*Breaks in, she's with the harrying Ideal,
And by some strange retributive appeal
Within the sleepy brute, an angel wakes.*

(Baudelaire, (trans. McGowan), 1993, p. 95)

The first stanza of Cameron's version, 'L'Aube Spiritually', reads:

*Queens chew these, flinging the red and white sunrise
Through the entrance of a society of lineal wringers.
For the operation of a mistier vinegar,
In the brutal awakening of an angel, she wakes.*

(Cameron, 2007, p. 67)

Cameron refers specifically to Nichol, Mac Low and the Oulipo as reference points. Atkins (2011, P. 43) states that Cameron's work "develops Mac Low's and Nichol's practice by its introduction of computer translation technologies" to apply algorithmic techniques.⁵⁶

The work of Stefan Themerson, whilst not directly referenced by Atkins, could nonetheless also be placed in the category of constraint translation. Themerson, a Polish-born poet, novelist, composer, filmmaker, visual artist and publisher who moved to Britain in the 1940s, developed the theory of semantic poetry, a method of transformation by substitution of a similar nature to those employed by the Oulipo, such as Mathews' algorithm but predating the Oulipo by some time. Although Themerson was not a member of the Oulipo, he had links with the group. Gaberocchus, the press Themerson founded with his wife Franciszka in 1948 was the first to publish Queneau's *Exercises in Style* in English

⁵⁶ Of further interest is Nicholas Moore's *Spleen* (1973), also based on Baudelaire's *Les Fleurs du Mal*, in this case a series of thirty-one translations of a single poem in a variety of styles and under a variety of *noms de plume*. Philip Terry's *Shakespeare's Sonnets* (2010), a series of Oulipian variations is also of note in this field. Robert Sheppard's *Petrarch 3* (2017) and Peter Hughes' *Quite Frankly* (2015), both treatments of Petrarch, indicate a growing contemporary interest in the creative possibilities of translation.

and the Themersons also published two other works by Queneau: *The Trojan Horse* (1954) and *At the Edge of the Forest* (1954) (Wiśniewski, 2016).

The term “semantic poetry” first appeared in Themerson’s novel *Bayamus* (1945) which, with its three-legged protagonist, was approvingly described by philosopher Bertrand Russell (cited in Watley, 2012), a friend of and long-time correspondent with Themerson, as “nearly as mad as the world”. Themerson set out the concept of semantic poetry (or “SP”, as he frequently abbreviates it to) in *On Semantic Poetry* (1975), a collection of creative and theoretical pieces including ‘Theatre of Semantic Poetry’. Themerson (1975, pp. 25 - 26) describes the character of Bayamus visiting the theatre, arriving late and being ushered to his seat, only to find himself on stage and expected to recite poetry. Bayamus apologises to the audience and says that he has no poetry to recite, but then stops and questions whether that is actually the case: “and suddenly I felt that it was not true. My memory started to work, and I knew that something was being formed in it”. Bayamus develops the idea that, just as a musical score can be read in a number of ways (horizontally, vertically, following the melody line, according to the chord structure etc.) and produce different realisations, so too can a poem (Themerson, 1975, p. 27). As well as vertical and horizontal readings, Bayamus describes how words may be substituted by descriptions of their meaning, thereby giving them “the flesh of exact definition; instead of allowing them to evoke the clichés stored in your mind, you may try to find the true reality to which every word points, and that is what I call Semantic Poetry” (Themerson, 1975, p. 27). To illustrate, Bayamus (or Themerson) gives the example of an “English rendering of Li Po’s ‘Drinking Under the Moon’ the first two lines of which read in Winifred Galbraith’s English translation:

The wine among the flowers,

O lonely me!

(Li Po, trans. Galbraith, 2007)

This becomes, after Themerson’s S.P. method has been applied:

*The fermented
grape-
juice
among the reproductive
parts
of
seed-plants*

*O ! I'm conscious
of
my state
of
being isolated
from
others !*

(Themerson, 1975, p. 29)

Themerson allowed himself a *clinamen*, a means of escape from the restrictions of his procedural constraints. He did not replace every word with its dictionary definition and allowed himself latitude when applying spacing, the visual organisation of the piece being apparently instinctive and non-schematic.

Another method of “writing through” a text to produce a new one is erasure or deletionism. Tom Phillips *A Humument* is a reworking of W.H. Mallock’s 1892 novel *A Human Document*. Phillips began work on it in 1966 and since then, using a variety of techniques such as painting, collage and cut-ups, has created over a thousand fragmentary texts. *A Humument* has appeared in book form, in galleries and as a digital app (Hawkins, 2015). Although Phillips’ work is often talked about in terms of erasure, this is, as Amaranth Borsuk, Jesper Juul and Nick Montfort (2015) point out, not entirely correct, as

text is not actually removed but hidden by “painting over”. Although each finished page of *A Humument* contains very little text, it is a maximalist rather than a minimalist work. Phillips uses painting, collage and other techniques to blend text and image and create a dense work of mixed media that is more of a book art object than a book of poetry. What text remains is often presented in nodular islets connected by thin, meandering strips of white, navigating the spaces between words. Phillips’ active, apparently non-systematic shaping of the text is obvious in his use of repetition and his interest in thematic threads. The word “toge”, for instance, a truncation of the word “together” or “altogether”, becomes the name of the main protagonist of an oblique narrative (Phillips, 2012, p. 9). Bill Toge’s story is one of frustrated ardour. We encounter him, for instance, in a hospital bed distracted by desire: “sick; toge / as he lies in bed / fancies his / nurse” (Phillips, 2012, p. 310). Elsewhere, he melancholically seeks consolation in art: “sufferer / toge / As the hour / hand / shrank / watched / gradually / as / sufferer / Grenville / made his / drawing” (Phillips, 2012, p. 325). On most pages, little text remains, but text nonetheless provides the framework for *A Humument* and also its *raison d’être*. Although the remaining text is elliptical, it is interpretable.

Ronald Johnson was an American poet associated with the Black Mountain School, concrete poetry and the use of erasure as a poetic technique. Johnson’s *Radi Os* (1977) is a write through of the first four books of Milton’s *Paradise Lost* which Johnson re-configured by removing words. The title is itself an erasure of Milton’s title. Unlike Phillips, who obscures words by painting over, collage and a range of other means, Johnson erases unchosen words with white so that those retained float on the page, stripped of their original context. Johnson claims that *Radi Os* began as a “sort of joke”, inspired by hearing ‘Baroque Variations’ (1967) by Lukas Foss at a student party, a sonic erasure treatment of Handel. Johnson (cited in Hoover, 2013, pp. 249 - 250) describes that he “went off to think about it and the next day I went to the bookstore and bought a Milton *Paradise Lost*. And I started crossing out. I got about halfway through it crossing out anything because I thought it would be funny. But I decided you don’t tamper with Milton to be funny. You have to be serious”. Johnson’s erasures

reduced Milton's text drastically. The opening twelve lines of book III of *Paradise Lost*, for instance, contain eighty-eight words but are reduced to fourteen by Johnson (Johnson, 2000, p. 6).

Like Phillips, Johnson was not operating according to a template or set of rules. Sometimes, words retain their original positions within their respective lines, but lines from which no words at all are kept are removed. Other times, the space formed by lines from which no words have been selected has been partially retained but has been compressed (Johnson, 2000, p. 8). Christian Sheppard (2000, p. 115) asserts that Johnson should be thought of as a religious or visionary poet in the company of Dante, Herbert, Smart and Blake, revealing mystical truth through contemplation.

Jen Bervin's *Nets* (2004) is an erasure of Shakespeare's sonnets. Bervin (cited in Metres, 2004) states that her aim in *Nets* is "to make the space of the poems open, porous, possible - a divergent elsewhere. When we write poems, the history of poetry is with us, pre-inscribed in the white of the page". Bervin's method is different to that of Johnson in that unselected words are not completely removed, but are presented in a grey font. The original is still visible but in spectral form. This means that, unlike the work of Johnson or Phillips, the results of the selection process can be seen in context without needing to have a copy of the original source text to hand. Bervin's excisions result in drastic reductions, with no more than twenty words per poem retained, often much less. Her treatment of 'Sonnet 22' (*My glass shall not persuade me I am old...*) which is one-hundred and two words in Shakespeare's original is just eight words (*I am / of one date / in / time's furrows*) in Bervin's version (Bervin, 2004, p. 22). 'Sonnet 135' (*Whoever hath her wish, thou hast thy Will...*) is reduced to thirteen punning instances of the word "will" (Bervin, 2004, p. 135). Borsuk, Juul and Montfort (2015) categorise Bervin's particular variant of deletionism as "stitchery".

Derek Henderson's *Thus &* (2011) is an exercise in purely procedural deletionism. Taking as his source text Ted Berrigan's collected *Sonnets* (1964), Henderson (2011, p. 1) "seeks to uncover the 'phantom poems' (in Alice Notley's phrase) by erasing each word that occurs more than once in the original sonnet sequence". This creates varying results, with some pieces retaining forty plus words and at

least one word from each of the original fourteen lines, with others reduced to far less. LXXXII, for instance, retains the single word “icy” (Henderson, 2011, p. 81). Rather than producing source material, Henderson’s process produces the finished text. This is also the case with derek beaulieu’s *Local Colour* (2008), a constrained reading of Paul Auster’s *Ghosts* retaining only the names of colours. beaulieu (2015) states that “erasure texts fragment the source text into a scattered broadcast, a series of dots and dashes that highlight isolated sections of the original”, thereby creating a space for collaboration between reader and writer, like a “choose your own adventure”. Erasure texts, beaulieu (2015) states, “make permissive nodes for future projects”.

Although digital technology was almost certainly used to produce both *Thus &* and *Local Colour*, it can be argued that its use was incidental rather than instrumental. Both projects could conceivably have been produced on paper with a bottle of correction fluid. Borsuk, Juul and Montfort’s *The Deletionist*, however, is entirely digital. Its creators describe it as “a concise system for automatically producing an erasure poem from any Web page. It systematically removes text to uncover poems, discovering a network of poems called “the Worl” within the World Wide Web” (Borsuk, Juul & Montfort, 2013). It functions as a JavaScript add-on to an Internet browser, creating a bookmark button that can be clicked to process any page according to a set of rules, choosing those rules with reference to the content of the page by a process that is somewhat opaque. Borsuk, Juul and Montfort (2013) describe it as “based on the properties of the Web page”. In a 2013 conference presentation shortly after *The Deletionist*’s launch, Borsuk and Montfort (2013) simply said that the program “knows” which algorithm to choose. Borsuk, Juul and Montfort locate *The Deletionist* within the context of erasure literature, citing some of the examples already highlighted. They stress, however, that it is different in terms of its source material, which is constantly changing, and in its ability to respond to those changes: “The Deletionist sets out to create erasures from the vastest hypertext available, the

Web” (Borsuk, Juul and Montfort, 2013).⁵⁷ The Deletionist can potentially be applied to any text and the constraint used, whilst described by its creators as being responsive to content, has not been selected with a single, specific text in mind. The results produced by The Deletionist are, predictably, variable.

⁵⁷ An application of the procedure to the Wikipedia page for Shakespeare’s sonnet 18 (*Shall I compare thee to a summer’s day...*) results in retention only of words beginning with s: “sonnet”, “shall” and “summer” from the text of the poem itself, for instance, but also “structure”, “store” and “search” from the text surrounding it (‘Wikipedia’, 2016 a). Applying it to the Wikipedia page for of sonnet 22 (*My glass shall not persuade me I am old...*) results in words beginning only with t, apart from an initial “from” (‘Wikipedia’, 2016 b).

Contextualisation and summary

The Tome of Commencement is a procedural text. It is an investigation into non-human methods and the creative process. It is a serious undertaking. It is, however, not a serious book and nor is it a non-human book.

Although it is a treatment of a text that is not written by me and was dependent on non-human methods for its production, it is nonetheless a book that is made by me. Steven Emmerson (2015), reviewing *The Tome of Commencement*, describes it as “Oulipian in its concept, and totally Tom Jenks in its execution”. The latitude I gave myself to select from the procedural output by instinct and intuition means that it is the product of my decisions and predilections. The product is important as a thing in itself, not just as a demonstration of procedural methods. My aim was to produce a text that was entertaining, readable and humorous. As I describe in my Statement of Poetics, humour is important to me as a writer and is an enduring element of my practice, whether I am working procedurally or non-procedurally. This is in sharp contrast with a writer such as Mac Low.

In Chapter 1, I discuss conceptual or appropriative writing. I note my unease with the more confrontational aspects of conceptualism, such as its tendency to banish all that does not accord with its proscriptions to outer darkness. The Oulipo is in many ways as didactic as conceptualism. As conceptualism has statements of intent and ideology such as Kenneth Goldsmith’s ‘Paragraphs on Conceptual Writing’ (2005), so the Oulipo has its manifestos. Conceptualism’s advocates, such as Perloff, describe its citational mode as the only truly contemporary poetic approach. Earlier writers who used citational methods, such as Walter Benjamin, are viewed as having value less for their own sake and more for being supposed precursors to conceptualism (Perloff, 2010, p. 49). Similarly, the Oulipo speaks of “plagiarists by anticipation”, writers such as Lear, Carroll and Ramon Llull, the thirteenth and fourteenth century Catalan writer, philosopher and logician (Motte, 1986, p. xi). There is a difference, however, in the way these things are said. François Le Lionnais, in the group’s Second Manifesto, published in 1973, summarises the Oulipian approach by quoting Paul Feval (cited in Le

Lionnais, 1986, p. 29), who stated that “I am working for people who are intelligent, rather than serious”. There is a sly, ludic element to the Oulipo that is absent from conceptualism, an awareness of its own absurdity and a sense that the approaches they describe can be practised purely for pleasure and not as a matter of dialectical inevitability. As such, the poetics of the Oulipo accord more closely with my own.

I view *The Tome of Commencement* as an Oulipian work. It is an investigation of potential literature in that it is the result of a process that is both artificial and mechanical that could be used to produce any number of such works. With the spreadsheet I developed, it would be a relatively simple task to Rogetify any text. For Roubaud (cited in Perloff, 2012, p. 14), however, the choice of constraint is not arbitrary. Although I developed the Rogetification procedure without a particular text in mind, once I was in a position to begin using the procedure I felt that there had to be a reason for choosing one text over another. *The Book of Genesis* is the first book of the Bible, the key document of Western Christianity, and tells the story of the creation of the world. As such, it seemed a logical choice. The nature and context of the text also recommended it. The Bible is moralistic, dogmatic and proscriptive. It has been historically used, and is still used, as a justification for oppression with its version of events presented as fact. Applying the Rogetification procedure to such a text, highlighting its mutability, is an act of *détournement* as described by Guy Debord (2005, p. 1), the undermining of the spectacle of dominant culture through the appropriation, re-contextualisation and subversion of its artefacts. *The Book of Genesis* has contemporary resonance and relevance. Most readers will have a degree of familiarity with it, if only for the stories of Adam and Eve, Noah and Joseph. It is a worthy candidate for *détournement* by Oulipian procedural disruption.

Some argue, however, that the Oulipo itself has become part of dominant culture. Levin Becker describes a conversation with François Caradec, member of the Oulipo since 1983, where Caradec (cited in Levin Becker, 2012, p. 63) complained that “the sacrifices the group made in order to keep or increase its audience were turning it from *société de littérature* to *société de spectacle*”. Lauren Elkin

(2013) argues, in 'Oulipo Lite', that the Oulipo has lost its way. The early members, such as Queneau and Perec, who gave the Oulipo its impetus are dead and the group has now become a sort of weekly salon for the playing of literary parlour games. It is also, says Elkin (2016, p. 78), male dominated: "even women who love the Oulipo get impatient with it: 'lots of men sitting around doing crosswords,' said one of my experimentally inclined friends, in an anti-Oulipo mood".⁵⁸ There is a danger that the ludic nature of the Oulipo can tip over into game-playing for its own sake. Although techniques such as the lipogram or N + 7 retain value as exercises, they are so well rehearsed as to lack value as exploratory tools. Ernst Jandl (cited in Cobbing and Mayer, 1978, p. 20) states that "there must be an infinite number of methods for writing experimental poems, but I think the most successful methods are those that can only be used once, for then the poem is a poem identical with the method by which it is made". Techniques exploring potential literature do not need to be used to the point of exhaustion.

On Liberty, Repressed could also be described as an Oulipian work. It too is an exploration of potential literature, using mechanistic methods to create one text from another. It correlates more closely, however, with the "write through" works of Cage and Mac Low. It is non-intentional and deterministic: applying the numerical repression method to Mill's *On Liberty* always produces the same set of two-hundred and sixty-eight grids in the same order. However, this is not the end of the process. As Cage selected non-schematically from his mesostic output (Jaeger, 2013, p. 42) and Mac Low did likewise from his diastic output (Mac Low, 1996, pp. 50 - 51), so I did with the output of the numerical repression procedure. I created the minimalist pieces that comprise the final book by instinctive, non-algorithmic erasure.

For Cage and Mac Low, aleatory and deterministic methods were means of moving beyond the hierarchical notion of the writer as single arbiter of meaning and transcending ego. My own motives

⁵⁸ Sarah Coolidge (2017) states that there have been five female members of the Oulipo: Michèle Métail, Michelle Grangaud, Anne F. Garréta, Valérie Beaudouin and Michèle Audin.

were different. I was not seeking to escape the self by using procedural methods. Rather, I saw them as a means to enlarge the area in which that self might operate, through its fragmentation and multiplication. Rather than being an act of renunciation or abnegation, process and procedure have emerged for me as ways of doing things I would otherwise not be able to do, of being more myself rather than less. They give me, as Rachel Blau du Plessis (cited in Sheppard, 2005, p. 194) says of poetics, “permission to continue”. As with *The Tome of Commencement* and despite its use of databases, I regard *On Liberty, Repressed* as a book made by me. It is produced using output from a procedure I devised, using a text I chose from which I produced a final text according to my own, non-mechanistic decisions. As an expression of deletionist poetics, it is as much my work as *A Humument* is that of Philips or *Radi Os* is of Johnson. It is, as with *The Tome of Commencement*, not an exercise which I envisage repeating. The choice of source text was not arbitrary. Mill’s *On Liberty* was chosen precisely because it is a text on liberty, thus providing a suitable counterpoint to the exploration of a heavily procedural methodology founded in limitation. Whilst the procedure could easily be applied to another text, there would be no reason to do so. I see the finished text serving as a signpost rather than a destination.

Both *On Liberty, Repressed* and *The Tome of Commencement* embody an interpretation of human-machine interaction that is collaborative rather than competitive. The conceptual framework for each book could have been realised non-digitally, but this would have been an extremely arduous task. The role of the machine here was to carry out the repetitive, algorithmic work (the swapping of words for synonyms and the reduction of *On Liberty* to a series of grids) leaving me free to work with the output. Automating these methods allowed me to apply them at a far greater speed and to a far greater scale than would have otherwise been possible. The work was produced on a standard specification machine using generic, commercial software and the technical skill required was of a moderate rather than an advanced order. Computerised methods need no longer be the preserve of specialists, but can be used by writers to solve particular problems or to perform particular tasks and then put aside

again. They do not need to define the whole of a writer's practice. Indeed, using procedural methods, digital or otherwise, does not make a writer a procedural writer. Process is simply part of the process.

Chapter 3: Combination and generation

This chapter is concerned with using digital technology as a means of producing literature by mechanistically combining words, phrases and other textual units using lists and aleatory means of selection. It differs from previous chapters in that it does not present finished texts, rather examples from possible or potential texts. Sample work is presented in the portfolio of creative work accompanying this thesis.

Various combinatorial and generative works

JavaScript is a programming language commonly used in web development as a means of creating interactive or dynamic content. It is a client-side scripting language, meaning that a page based on it is refreshed every time it is accessed (Christensson, 2014). This makes JavaScript a good method for handling aleatory text methodologies. New combinations can be generated quickly and dynamically, rather than being pre-produced and static. JavaScript's can handle arrays, which are structures that can house data of various types, organising items in a single entity that can be easily sorted or searched (Christensson, 2007). An array can be thought of as a series of boxes which can be "opened" in order or at random. In this case, each box contains a piece of text.

'You don't need to know that' is a JavaScript poem using arrays to randomly combine phrases and produce sentences. It uses a "slotting" technique, where dynamic elements are inserted into a static syntactical structure. Source text was derived from Twitter by searching for tweets containing the phrase "but you don't need to know that". The phrase was chosen for its irony: the piece is telling the reader things and then telling them they don't need to know them. This is concomitant with how the phrase is often used in everyday speech as a retrospective, ambiguous disclaimer, instructing the listener to ignore a remark whilst simultaneously drawing attention to it. Phrases preceding the occurrence of the search string were collated to form two lists of one-hundred phrases. No procedural method was used to determine which phrases were selected or which list they were added to, with choices made instinctively. Not every tweet returned by the search was usable in the syntactical structure I defined and some worked better within it than others, although it is difficult to quantify exactly what "better" means here, other than my own subjective preferences.⁵⁹ These two lists of one-

⁵⁹ Charles O. Hartman (2011, p. 81), speaking of his experiments with text generation, states that "if, as Coleridge said, 'poetry is the best words in the best order', then the poet must be a specialist in recognizing 'the best words'". For Hartman (2011, p. 88), procedural output serves as a "first draft" and the role of the writer is to select from it to produce a "better" version. "The pleasure I took in this part of the work", says Hartman (2011, p. 81), "was related to the pleasures of poetry".

hundred phrases were then used to populate a sentence with the structure [[phrase 1] and [phrase 2], but you don't need to know that.] and refresh the combinations every at eight seconds. Each newly generated string is appended to the existing text as in the following short example:⁶⁰

I always stalk you and I had a mince pie for breakfast, but you don't need to know that.

I'm popular in school too and I'm just pickin up my homies to go smoke mad weed, but you don't need to know that.

My net is pretty ancient and I know exactly who you are referring to, but you don't need to know that.

I still think about you and I have to go to York tomorrow, but you don't need to know that.

I get butterflies and I think you're cute, but you don't need to know that.

The piece reveals that this seemingly bland, innocuous phrase is used as a coda to utterances that are banal ("I am going to make a cup of tea and have a smoke", "I found it on Facebook"), sinister ("I will always stalk you", "I'm creeping on your profile"), heartfelt ("I'm broke and I'm struggling", "I still care"), absurd ("The Bruce Dickinson after shave is awesome", "that is why many families adopt two kittens at the same time") and absurdly specific ("They have different Functional Classifications", "I can get you a deal with Saucony for 15%"). Longer sample output is presented in the portfolio of creative work accompanying this thesis.

JavaScript arrays were again used to produce 'Buzzwords', which draws upon prefixes, roots and suffixes to generate neologisms that could be imagined as business or management speak. An online table of prefixes, roots and suffixes drawn up by Judith Wilde (2006) was used to populate three arrays, containing one-hundred and one, fifty-eight and fifty-nine items respectively. These three arrays were then randomly selected from to produce [[prefix][root][suffix]] combinations, refreshing every eight seconds. Each iteration of the loop causes previous results to be cleared, placing emphasis

⁶⁰ 'You don't need to know that' has 10,000 (100 x 100) possible combinations. With a refresh rate of eight seconds and not accounting for repetitions, it would take over fifty-five days to work through every combination. The online version can be found at <http://www.zshboo.org/you-dont-need-to-know-that.html>

on each newly generated “word”.⁶¹ Where ‘You don’t need to know that’ operates on a discursive level, ‘Buzzwords’ operates on a semantic level, or respectively above and below “the level of the sentence” as described by Paul Ricoeur (2003, p. 84). The piece aims to create absurdist disjunction by extending the combinatorial principle beyond the point to which it is supposed to go. The three lists are meant to be selectively rather than exhaustively combined and it is rare for a valid word to be formed by simply joining together an item from each. Occasionally, the generator will produce an existing word (“perspiration” for example), but more often will produce words that do not exist but, by being pronounceable, appear plausible (“decalocose”; “unposity”; “intragaphian”). Further sample output is presented in the accompanying portfolio of creative work.

‘Ranges’ also combines text from arrays but adds to this random generation of images to create fictional landscapes. Two arrays are used to create text strings. The first (*hillvalley*) is a list of synonyms for “hill” and “valley” and synonyms of those synonyms, comprising three-hundred and ninety-five items. The second (*lunar*) is a list of every mountain and crater on the moon, comprising one-thousand six-hundred and six items. These are then randomly selected from to populate the structure [The][*hillvalley*][of][*lunar*].⁶² Examples include “The Conduit of Fesekov”, “The Hearing of Seuss” and “The Compass of Clerke”. A random number generation function is used to plot a simple visual landscape comprising a horizon, a moon and three stars. The horizon is produced by plotting two contiguous Bézier curves, which are defined by four coordinates, with two anchor points setting the start and end points and two “handles” determining the degree of curve (Rouse, 2005). The start point of the first curve and the end point of the second curve are static, as are the handles for both curves. The end point of the first curve, which is also the start point of the second curve, is set dynamically and can appear anywhere within a JavaScript canvas area of 100 x 100 pixels. The centre plot point of the moon can occur anywhere within a 350 x 100-pixel area and each of the three stars can be plotted

⁶¹ ‘Buzzwords’ has 345622 (101 x 58 x 59) possible combinations. The online version of the procedure can be found at <http://www.zshboo.org/Buzzwords.html>

⁶² ‘Ranges’ has 63470 (395 x 1606) possible textual combinations.

within three separate 150 x 150-pixel areas.⁶³ With each execution of the source code, looped to refresh every eight seconds, a new landscape is plotted and a new caption generated.⁶⁴ Sample text and image combinations are presented in the portfolio of creative work.

'oXology' was produced in response to a commission from artist and writer Daniel Fogarty, who organised The First Oxo Conference at the MalgrasNaudet gallery in Manchester in 2013, which used the word 'Oxo' as "as a tool to look at language", for example *via* the binary encoding system (Fogarty, 2013). I used the brief as the basis for a constraint-based work, collating three lists of words with the first letter "o" (o#), the second letter "x" (#x) and the third letter "o" (##o). I used these lists to produce three pieces. The first was written without any machine input, following the "o#/#"x"/##"o" sequence, the first ten sentences of which read:

Osculating oxtongues. Brocaded outhouses exhibit broken odious exhibitionistic brownies. Owlets exchange brown osiers. Exhilarating choirboys osmose expeditiously. Provocative osteopaths expire scornfully. Ostentatious expensive rhododendrons offer explosive looseness. Ostensibly expressionless scorpions ossify excessively slowly. Ospreys exuviate looters. Omelettes exterminate moodiness. Oregano exports promptly.

The complete text is shown in the portfolio of creative work.

The second piece was an erasure of the first, retaining only the "o"s and "x"s in the correct position in each word. The final piece was produced using an aleatory methodology, providing an interesting mechanistic counterpoint to the original. It was generated using JavaScript, again using arrays to store input that could then be randomly accessed, in this case the contents of three-word lists, subdivided

⁶³ A total of 15946875000000000000000000 possible visual combinations (350 x 400 x 150 x 150 150 x 150 x 150 x 150 x 100 x 100).

⁶⁴ A total of 101214815625000000000000000000 (1594687500000000000000000 x 63470) text and image combinations. The online version of 'Ranges' can be found at <http://www.zshboo.org/ranges.html>

into verbs (singular and plural), nouns (singular and plural), adverbs and adjectives. This resulted in eighteen arrays: three-word lists with six categories each. Vocabulary was chosen at random and slotted into syntactical structures, but this time with twelve syntactical structures rather than one, all following the same pre-determined sequence (o#/#x/##o) used in the first piece but with different configurations of verb, noun, adjective and adverb. A structure is selected on execution using a JavaScript switch statement. The selected structure is then populated from the relevant arrays. The twelve slotted structures are shown in appendix 3. The first ten sentences produced by a sample run of the procedure read as follows:

Onyx exposes. Cholesterol oscillates explosive chorizo. Outside explicates slowly. Oligarchs exploit gooey oregano. Oxsters chomp. Obstetricians exchange soon. Oatmeal exchanges. Stockport ogles exponential Cromwell. Onyx exposes promptly. Obadiah exercises sloppily.

Further sample output of the oXology procedure is shown in the portfolio of creative work.⁶⁵

Although the four examples discussed differ in output and in their sources, they are all underpinned by static syntactical structures that determine the position of random elements. Droids is a different kind of text experiment on three counts: firstly, it has three software components rather than one, secondly, it does not use JavaScript and does not function online and thirdly, it requires post-processing human shaping to produce a final product.

The Droids process begins in SQL Server, a database package, where a table containing a list of text inputs is created. This could take the form of phrases, words, suffixes, roots or prefixes. In the case of the two sets of examples presented in the portfolio of creative work, the inputs were firstly, phonemes and secondly, phonetic transcriptions of birdsong. Phonemes, of which there are forty-four in English, are the smallest unit of speech that can be used to make one word different from another. Sandra Cornbleet and Ronald Carter (2001, pp. 18 - 19) state that speech is made up of five features: sound,

⁶⁵ Considering the possible values for each element of each slotted structure, 'oXology' has several thousand billion possible outputs. The online version can be found at <http://www.zshboo.org/oxologytext.html>

intonation, rhythm, pitch and pace, with phonemes in the first category. The Droids procedure dispenses with the other four categories and creates a text using only sound.

I developed a SQL procedure to combine a random number of phonemes within parameters set prior to code execution to form words of varying lengths, with spaces in between to form these words into longer text strings. Punctuation was then inserted at random junctures, again bound by limits set prior to execution, to split these text strings into sentences. For ease of handling, line breaks are inserted at pre-set limit points to create paragraphs. As the following sample output shows, although they are composed of phonemes, the “words” are mostly not readily identifiable or pronounceable:

*Ngeoyei hoarsheo l eiewtayer. Air e oyl augh oarlyrere ur oeeewh uedgech tu oihoth guoe pp
uift u gg eweaeue stpy voo siarhois thi_eze mnwreue mbse. Qutuawn nguoy ghczzy enng
airlfawmb ighuiw erth euccaighye.*

Lengthier sample output is presented in appendix 4. The resultant text could be worked with in a number of ways such as David Cameron’s (2007, p. 202) “MWord” method, where spell-checking functionality is used to “translate” a text. The raw Droids output, however, is far removed from standard English vocabulary and so is resistant to this method. In the sample output presented above, only a handful of words could be translated in this way.⁶⁶ The rest are what could be termed digital gristle spat out by the machine.

To produce a readable text, I copied and pasted the machine output into Google Translate, online software which has a speech-to-text functionality and will attempt to vocalise any text input. The resultant speech output was then listened to by a mobile phone with the capacity to transcribe speech, common functionality on modern smart phones. For the experiments carried out here, a Samsung Galaxy S4 Mini was used, which runs the Android operating system. The name Droids was chosen in

⁶⁶ “hoarsheo”, for example could become “hoarse”, “harsher”, “hoarser”, “harshen” or “hoarsen”; “eweaeue” could become “enweave”, “weave” or “reweave”.

acknowledgement of the key role the Android platform played, as well as for its suggestions of mechanisation and science fiction. Google Translate and Android speech-to-text functionality both operate using neural networks, which are, as Daniel Graupe (2013, p. 1) summarises “computational networks which attempt to simulate, in a gross manner, the decision process in networks of nerve cells (neurons) of the biological (human or animal) central nervous system”. Using this method, Google will analyse the text input produced by SQL Server and attempt to fit it into its known linguistic structures. Android speech-to-text employs neural networks to analyse speech patterns, which it then uses to predict new patterns, attempting to understand the vocalised input from Google Translate and construct sentences from it in the chosen language. There is no restriction on input, other than a character limit.

The three-part process creates a block of machine generated text, where one application tries to make sense of output produced by another, which is in turn trying to make sense of output fed to it by another application. This text is then treated as source material to be humanly edited. In the case of the examples presented here, this was done by condensing the text into a column and shaping by erasure. The procedure can be varied by altering the input language in Google Translate. If Spanish is selected, for example, Google will attempt to speak the text input using its available Spanish vocabulary. I used a variety of languages for the poems presented in the portfolio of creative work. English was always used in the first instance, followed by any language that Google suggested. Where no language was suggested I chose one, largely determined by the amount of output it produced. As the initial phonetic input is based on English speech, European languages tend to perform better, whilst others will produce very little output. Google has the ability, for example, to work with Esperanto, which initially seemed the perfect choice for a project explicitly concerned with linguistic artifice. Using Esperanto, however, tends to produce long strings of individual letters rather than words. This may be because Google’s speech-to-text software, which “trains” itself using samples of speech and text, has a much smaller Esperanto library than it does for other, widely spoken languages

and so is less well calibrated. Further trial and error experiments revealed that, despite not using the western alphabet, Japanese and Russian performed surprisingly well.

I used the Droids process for several unsuccessful experiments with electronically transcribing ambient sound, television programmes and radio broadcasts and with re-combining the words of existing poems. Ezra Pound's (1913, p. 12) 'In a Station of the Metro' ("The apparition of these faces in the crowd; / Petals on a wet, black bough."), for example, was given this treatment, where existing words were kept but were reordered and allowed to elide, then electronically transcribed in the way described above. I chose this as a personal favourite and because its brevity allowed me to gauge the impact of the procedure more easily. Rather than varying the input language, I produced multiple versions in English with the intention of producing an iterative, refrain-like piece. The first four stanzas of my treatment, retaining Pound's two-line structure, read:

*Pet barn road black in the password;
on a mission, failed crowd of that.*

*In sausage rolls black belt has an app;
on a favour, the crowd of these wet.*

*The same is the use of Sana Khan Badlapur;
black the weather, so scratch pad a.*

*In that as happy as black weather;
for a crowd on Ibiza, valves and that.*

Whilst these results were interesting and proved the transformative power of the procedure, I was not satisfied with them as final texts. Android proved itself to be too highly calibrated and sophisticated to produce genuinely interesting results when supplied with such readily transcribable

input. Searching for alternative inputs, I experimented with using phonetic transcriptions of birdsong as a means of moving further beyond stable language and so producing unpredictable output. I drew up my list using Georgann Schmalz's (1999) *Birdsong Mnemonics*, which renders the calls of a range of birds in pronounceable speech, including the great crested flycatcher ("creep, creep"), the common tern ("keeeer") and the poetic in its own right black-throated green warbler ("trees, trees, murmuring trees"). As with the earlier Droids versions using phonemes, these mnemonics were combined into "words", sentences and paragraphs. The following is two paragraphs of the sample output that is presented in full as appendix 5:

Wet-weet-weet-weet teweekeyew wicka-wicka-wicka- peetkreeet chick-burrr wenk-wenk-wenkkurr p'cheer - p'cheer - p'cheerjeeeeeeeechu-whee lisp chip-chewy wheep-wheep-wheep seet-seet-seet-seet ksh-a-leeee .

Chee-ik-ee-ik-ee-iktika-tika-tikaaaaah where are you? and here I amlisp dit chee-urr chk-a-dee-dee-dee chiddle-chiddle-chiddle-turtle chooble-dee chip ku-ku-kuprrrip see-bit-see-bit-see-bitoodle-drrrr.

I again employed Google Translate to attempt to vocalise the input and mobile phone software to attempt to transcribe it. As with the version using phonemes, I used different language settings: English in the first instance, followed by any detected language, followed by further examples selected according to the amount of output produced. In the sample presented, Japanese and Italian were also used as was Afrikaans, which Google guessed as the language it had been given.

The results for both runs of the procedure (using phonemes first and then birdsong) were transferred into a Microsoft Word document, condensed into a column and then shaped by erasure. I did this in a non-schematic way and by hand rather than mechanistically. The title of each piece was drawn from the output. The following are two short examples. The first used phonemes, and was produced using the Russian version of the procedure, which produced this output:

Show me or something really day you're really you'll Purley nursery New Year's Day with girl you please give me the invoice is nearby charity ring me some names and then going clear little

my US to UK yeah I you freeze me but you're giving you use quick news NI but you're giving you the airport with worry and ibuprofen vs the guy you're actually wanting his name but you're cute when you for them believe guitar and local it thank you good night sheet you use me but you're giving me Elf Yourself after year opened your email you don't need a lot of sexual fulfilment I do right voice dialling is new but you're Killin me you're so wa news NI but you're killing yeah yeah yeah. Very pretty good day yeah I'm signs you do with the c e I you to a DSL cable in Bern Switzerland Italy

This resulted in:

New Year's day

Show me something
real
please

freeze me

with ibuprofen
you're
and

cute
local
but you're giving me

sexual fulfilment
you're you're so

pretty I'm
in

Switzerland

The second used birdsong, with the language set as Afrikaans, which produced this text:

Weeb CF CF CF CF guys Harley yes where are they open google.com Theatre Theatre Theatre Theatre The Curious appear here here hear about the typo that I paid a year car dab in the UK via Purple Turtle guy if I hear you around with chatting with love Theatre Yeti Yeti Yeti Yeti Yeti Yeti Yeti Yeti European zzz Theatre Theatre. IV kata-kata QCF csgo to see it working alright alright alright alright now are you are weak talk PR

After erasure, this became the following:

typo

Curious

Yeti

now you are

weak

The Droids procedure remains “backend” in that it does not function online. Unlike the other examples presented in this chapter, the procedure produces output for human editing rather than finished texts.

Combinatory and generative literature

All five creative pieces presented for this chapter use a combinatory methodology, where elements are drawn from lists and combined algorithmically. Whilst many examples of digital combinatory literature exist, some of which will be discussed later in this chapter, it has analogue roots. Raymond Queneau's *Cent mille milliards de poèmes* (1961), which I discuss in Chapter 2, where ten sonnets with interchangeable lines are presented on cardboard strips to be cut out and re-arranged, is one such example. Queneau (1986, pp. 53 - 54) describes combinatory poetics as being a variant of what he terms "fixed-form poetry", such as the triolet, virelay, rondel, villanelle and sestina, all of which follow a pre-set structure. This structure functions as a generative mechanism, a frame within which vocabularic variations can be explored. Queneau (1986, pp. 53 - 54) states that the sestina, for example, "is based on the successive power of permutation". In keeping with the Oulipo's interest in applying mathematical principles and methods to literature, Queneau (1986, p. 57) extols the virtues of group theory, a branch of mathematics concerned with groups of numbers and their properties, which can "furnish an indefinite series of fixed-form poetic structures". François Le Lionnais saw group theory as just one aspect of the application of mathematics to literature. Jacques Roubaud (cited in Levin Becker, 2012, p. 207) states that Le Lionnais "wanted all mathematical structures described by Bourbaki, from elementary set theory to the more difficult parts of group theory, topology, and the splendid marvels of Hilbert space, translated into literary terms and then used by members of his army, the Oulipo, to give the world new and unheard of literary forms".⁶⁷ Claude Berge (1986, p. 115) credits Le Lionnais with the first use of the term "combinatory literature" in the postface to the 1961 edition of *Cent mille milliards de poèmes*.

⁶⁷ The "Bourbaki" referred to by Roubaud is Nicolas Bourbaki, the collective pseudonym chosen by a group of French mathematicians in the 1930s to represent the essence of a "contemporary mathematician", ironically referencing the name of a French general who fought in the Franco-Prussian war ('Encyclopaedia Britannica', 2015).

Berge, a member of the Oulipo, described by Levin Becker (2012, p. 125) as “a sculptor and graph theorist”, traces combinatory theory back to Leibniz (Berge, 1986, p. 115). Leibniz, in his *Dissertatio de Arte Combinatoria* (*Dissertation on the Art of Combinations*) (1666), argued that all philosophical concepts are combinations of a limited number of smaller concepts, in the same way that sentences are combinations of words (Merz, 2001, p. 16). John Theodore Merz (2001, p. 16) says that for Leibniz, combinatorics provided “the model for all reasoning processes in the methods of algebra, where signs take the place of words, and remove their ambiguity”. Berge (1986, p. 115) also notes the use of combinatory methods in the visual arts and in music. Breughel the Elder used dice to determine the distribution of figures in his paintings and Mozart used a procedure called The Musical Game, which Berge (1986, p. 115) describes as “a sort of card index that allows anyone to achieve the aleatory composition of waltzes, rondos and minuets”. Berge (1986, p. 115) argues that three “vocations” make up the Oulipo’s mission. The first is the search for new structures by the application of constraints, such as lipogrammatic works like Georges Perec’s *A Void*. The second is the “automatic transformation” of texts by methods such as Jean Lescure’s N + 7 procedure (Gallix, 2013). The third is the transposition of mathematical concepts to literature and this, states Berge (1986, p. 116), is where combinatory literature is situated. He identifies several variants within this field. Factorial poetry is where “certain elements of the text may be permuted *in all possible ways* as the reader (or chance) sees fit; the meaning changes, but syntactic correctness is preserved” (Berge, 1986, p. 116). Berge (1986, p. 116) describes this as “the Stone Age of combinatory literature”. More sophisticated is the Fibonaccian method, referring to the number sequence formulated by the twelfth and thirteenth century Pisan mathematician Leonardo Bonacci, known as Fibonacci. The first two Fibonacci numbers are 0 and 1, with all subsequent numbers calculated by adding together the previous pair, making the first ten numbers in the sequence 0, 1, 1, 2, 3, 5, 8, 13, 21 and 34. These numbers occur frequently in nature, for example in configurations of leaves, petals and seeds (Knott, 2007). Berge (1986, p. 117) defines Fibonaccian literature as where a text “has been split into elements

(sentences, verses, words), and which one recites using only elements not juxtaposed in the original text”.⁶⁸

Mathews’ algorithm, developed by Harry Mathews was discussed in Chapter 2. It involves tabulating text, either letters or words, and shifting their positions by applying mathematical operations. Mathews (1986, p. 126) states that “beyond the words being read, others lie in wait to subvert and perhaps surpass them. Nothing can any longer be taken for granted; every word becomes a banana peel”. Mathews’ methodology can be more accurately described as deterministic or non-intentional rather than aleatory, in keeping with Queneau’s rejection of chance in Oulipian literature (Mathews & Brotchie, 1998, p. 213).

Italo Calvino also worked with combinatory methods. He became a member of the Oulipo in 1973, but Warren Motte (1995, p. 143) describes his work from *Invisible Cities* (1972) onwards as bearing “distinct traces of the Oulipo aesthetic”. Calvino (cited in Motte, 1995, p. 143) himself stated that he “shared several ideas and predilections with the Oulipo”, including “the use of combinatory processes”. *The Castle of Crossed Destinies* (1973) uses the tarot deck as a permutational framework (Calvino, 1998). In his essay ‘Prose and Anticombinatorics’, Calvino (1986) discusses combinatory methods and the role of computers in implementing them. He argues that computers can be used as a means of applying constraints during the combinatory process rather than simply producing all factorial products: “the assistance of the computer takes on an *anticombinatory* character when, amongst a large number of possibilities, the computer selects those few realizations compatible with certain constraints” (Calvino, 1986, p. 143). The computer’s assistance, therefore, “far from *replacing*

⁶⁸ Berge’s definition is somewhat opaque. His lengthy formulaic justifications of his assertion are not reproduced here. A different use of the Fibonacci sequence can be found in Inger Christensen’s *Alphabet* (trans. Nied, 2001), where it determines the number of lines per stanza. Berge (1986, p. 117 - 124) goes on to discuss the permutational possibilities of the “episodic story” and the use of “Latin bi-squares” as a means of exploring combinations. Perec’s use of bi-squares to determine the chapter contents of *La Vie Mode D’Emploi* was discussed in Chapter 2.

the creative act of the artist, permits the latter rather to liberate himself from the slavery of a combinatory search” (Calvino, 1986, p. 152). This enables the artist or writer to focus on either manipulating the material or, as in the creative work presented for this chapter, devising mechanical means by which this can be done.

Computers are well suited to combinatory activities. Working through long series of list permutations is extremely time-consuming for a human, but can be carried out by a machine in seconds and it is unsurprising that some of the earliest examples of computer literature were combinatory in nature. Mathews & Broatch state that before the formation of the ALAMO, the computer arm of the Oulipo, in 1982 (having been first discussed in 1980), Oulipian experiments with computers were largely concerned with combinatory programming, such as Paul Braffort’s automations of Queneau (Mathews & Broatch, 1998, p. 130). Marcel Bénabou’s *Aphorismes* was also similarly computerised (Mathews & Broatch, 1998, p. 130). Outside the Oulipo and as described in the Introduction, Theo Lutz’s *Stochastische Texte* (1959) permuted sixteen subjects and titles taken from Kafka’s *The Castle*. Brion Gysin worked with programmer Ian Somerville to produce ‘I AM THAT I AM’ (1960), a twenty-two-line poem permuting the words in the title. David Jhave Johnson (2008 a) describes Gysin’s methods as a combination of “surrealist techniques and Dadaist recipes with digital algorithms”. Italian poet, author and visual artist Nanni Balestrini’s *Tape Mark Poems* (1962) algorithmically recombine passages from three sources in Italian: (the *Tao Te Ching* by Lao Tzu, *The Mystery of the Elevator* by Paul Goldwin and *Hiroshima Diary* by Michihiko Hachiya) (Balestrini, 2012, p. 266). The poem was part of *Cybernetic Serendipity*, an exhibition of computer art and literature at the Institute of Contemporary Arts (ICA) in London in 1968. A sample of the poem, translated by Edwin Morgan, from the exhibition catalogue, reads:

*Hair between lips, they all return
to their roots in the blinding fireball
I envision their return, until he moves his fingers*

slowly, and although things flourish
takes on the well known mushroom shape endeavouring
to grasp while the multitude of things come into being.

(Balestrini (trans. Morgan), cited in McKinnon Wood and Masterman, 1968, p. 55)⁶⁹

Balestrini (2012, p. 266) describes the process used to generate the poem as different to “other language experiments that have been carried out in the area of cybernetics” in that “we did not pose the problem of using a machine to imitate human procedures; rather, we took advantage of the capacity of the electronic medium to rapidly resolve some complex operations inherent to the technique of poetry”. By this, Balestrini means the operations of selection and sequencing. Each phrase has a head code and a tail code specifying which phrases can precede and follow it. In the example, the first phrase, “hair between lips” (from Goldwin) has a tail code of 2/4, which means that it can only be followed by phrase with either a 2 or a 4 in the head code. The phrase “they all return / to their roots” (from Lao Tzu) has a head code of 2/3 and so satisfies this criterion. This phrase’s tail code is 1/4, meaning that it can be followed by “the blinding fireball”, which has a head code of 1/4. There are other rules preventing repetitions or consecutive selections from the same source (Balestrini, 2012, pp. 266 - 267).⁷⁰ Balestrini’s work differs from other early explorations of text

⁶⁹ Elsewhere in the catalogue, Morgan (1968, p. 57) discusses his own poems ‘Computer’s first Christmas card’, ‘Computer’s second Christmas card’ and ‘Computer’s first code poem’. The first is a thirty-five line poem of linguistic variation, beginning “jollymerry / hollyberry” and ending “asMERRYCHR / YSANTHEMUM”. The second, described by Morgan (1968, p. 57) as an interpretation of the carol ‘Good King Wenceslas’, begins “goodk kkkkk unjam ingwe nobes lass? start again goodk”. The third, written in code, begins “TEYZA PRQTP ZSNSX OSRMY VCFBO VJSDA” and is, says Morgan (1968, p. 57), “a reminder that electronic computers developed out of work in advanced cryptography during the second world war”. These pieces, however, are not computer generated (although Morgan (1968, p. 57) describes himself as “interested in real computer poetry (and art and music)”), rather “simulated computer poems”, with Morgan aiming to write how he imagined a computer would write, an intriguing inversion of the Turing test.

⁷⁰ The translation from which information about the constituent phrases of ‘Tape Mark I’ and their head and tail codes is drawn is by Staisey Divorski. The translation of the phrases differs slightly from that of Morgan, who

generation, such as Lutz's, in that it does not use a single, pre-set syntactical structure, with the machine itself instead generating the structure within parameters at point of execution.

Jackson Mac Low first began working with computers in the 1960s (Funkhouser, 2007, pp. 43 - 44). In addition to using Charles O. Hartman's DIASTEXT, as discussed in Chapter 2, he used, whilst artist in residence at Los Angeles County Museum in 1969, a programmable film reader to produce permutational poems based around fifty short messages he had either composed or collected, collectively referred to as the 'PFR-3 Poems', after the name of the machine that he used (Funkhouser, 2007, pp. 43 - 44). The second, 'DANSK', comprises, says Mac Low (2008 a, pp. 139 – 140) "100 48-character/ space messages, each a complete, though periodless, spontaneously composed sentence" which were selected from randomly, with indentations also inserted randomly. An extract from 'DANSK' reads:

ANIMALS PATIENT

INANIMATE ARE MOUNTAINS PERSONS MASSIVE

ARE INNUMERABLE RIPPLING FOLLOWING GLUTEALS

HALLUCINATIONS PURSUING DILIGENTLY ARE

WERE NEARLY ALWAYS ANCESTORS BOASTING

DOVES

(Mac Low, 2008 a, p. 140)

As discussed in Chapter 2, Mac Low (1973, pp. 384 - 385) was interested in producing works that transcended the ego and his work with computers was an extension of that. Speaking specifically of 'PFR-3 Poems', Mordecai-Mark Mac Low (2012, p. 303) states that despite the "egoless" logistics of the procedure itself, based on random number generation, results were heavily affected by the choice of source material, producing "huge variations in the poetic qualities of the final output, in the same

translated the complete poem rather than the phrases in isolation, but Morgan's translation is used in the explanation of the method for simplicity.

fashion as Jackson's other algorithmic and aleatoric work". Nonetheless, he views the project as successful in producing "recognizable poetry without a poet writing it, whatever influences may have been exercised behind the curtain" (Mac Low, 2012, p. 302). The 'PFR-3 Poems' are also notable for this thesis in that they are an early example of using for artistic purposes technology that was developed for other, decidedly non-artistic, reasons. Mark-Mordecai Mac Low (2012, p. 302) notes that "the PFR-3 saw service across business and government, including at the White Sands missile test site, Lockheed, Shell, Mobil and RCA".

Alan Sondheim is an American poet, critic and theorist of digital poetics. Sondheim's *Calculator Poems* (1968) were produced by a calculator attached to a printer, using combinations of words drawn from lists, together with dots, exploring, says Christopher Funkhouser, "phenomenology, materiality, and abstraction within a formally stochastic setting" (Funkhouser, 2007, p. 47). Sondheim's *Texts* (1978) used the Pascal programming language and employed number generation methods to identify a "seed for pseudo-random incrementation" to generate a text, again drawing on pre-prepared word lists, but in a more complex way (Funkhouser, 2007, p. 47). In Sondheim's description (cited in Funkhouser, 2007, p. 47) "the vertical program hierarchy proceeds from letter/suffix to word to type to phrase to clause to sentence to response to text, under seed control. The text changes lexicon and semantics as it proceeds; this creates an imitation of history". Sondheim's somewhat grand claim refers to the fact that one of the cyclical elements of the program is a list of historical, literary and philosophical figures. The following excerpt alone includes Rosa Luxemburg, Pol Pot, Hegel, and Marcuse, with Stalin, Lefebvre, Mao, Adorno and Horkheimer making appearances shortly after:

Then Rosa argued:

"Pol Pot the right Hegelian fought Rosa!

and Hegel was convinced!!"

i.e. of the error of his ways!

Marcuse said: "

Pol Pot the left Hegelian disavowed Hegel. . . .”

(Sondheim, cited in Funkhouser, 2007, pp. 47 - 48)

American poet and programmer Clair Philip used a procedure that produced “blank verse at the rate of 150 words a minute” in 1963 (Johnson, 2008 b). No extracts from this work are available for quotation: no printed version was produced and the hardware and software that produced it are now obsolete. Johnson (2008 b) summarises that only secondary references now exist and that “no residue of the actual output exists. Time has coherently erased all but the shadow of its existence”.⁷¹ Johnson (2008 b) describes it as “a wind-up doll of Wallace Stevens regurgitating culturally-rich automated modernism. Extreme muse potency. Algorithmic genius”. Philip also created ‘strophes’ (1964) using a vocabulary with 100 words with the assistance of a computer (Funkhouser, 2003). Jean Baudot’s *La Machine à écrire* (1964) was an early text generator. Baudot was an engineer and linguist and his procedure was the first of its kind in the French language. In his preface to the published text, Baudot (cited in Johnson 2008 c) describes leaving the machine running overnight to find in the morning that “it had printed thousands of phrases and it seemed as if it could continue without stopping”. *La Machine à écrire* used a corpus of six-hundred and thirty words drawn from *My French Book (Brothers of the Sacred Heart)*, a textbook used in French schools at the time. Summarising, Baudot (cited in Johnson 2008 c) declares that “it’s extremely simple. It is sufficient to teach the machine some grammatical rules, a foundation vocabulary and let it work”. Johnson provides two short illustrative extracts, shown here in the original French with English translations:

La vacance et un mari oublieront des fillettes. ~ The holiday and husband will forget girls.

Une peur cultive un serpent. ~ Fear cultivates a snake.

⁷¹ We tend to think that digital means permanent, but this is not necessarily the case. Philip was working before the hegemony of Microsoft and Apple and the standardisation this has resulted in. Hardware in the 1960s was experimental and not always successful or durable. Software written for this hardware would not work on other machines. If code and output were not archived, this would result in the situation Johnson describes here.

(Baudot, cite in Johnson, 2008 c)

For Baudot (1968, p. 58), the point of using computers in such a way was their impassive randomness, giving rise to “accidental word associations” that have a “stylistic effect” and “aesthetic value”. He states that “it would be impossible to perform such a task ourselves, because man is essentially opposed to randomness and incapable of behaving or performing in a random fashion” (Baudot, 1968, p. 58). Non-random human readers are, however, required to give meaning to the output through association and connection.

American poet and artist Emmett Williams was closely associated with the Fluxus movement and had an interest in aleatory and non-intentional methods (Heydarpour, 2007). ‘The IBM Poem’ (1966), uses a computerised method where twenty-six words are substituted for the letters of the alphabet “to form an alphabet-of-words” (Williams, 2012, p. 275). A title phrase is then chosen (in this case ‘IBM’, as a “tribute to the muse’s assistant”) and each letter in the title phrase is swapped for its corresponding word (Williams, 2012, p. 277). The first line of the poem is “red up going”, the words corresponding to “l”, “b”, and “m” respectively. The process is then repeated. The second line, a substitution of the word “red” in the first, is “perilous like sex”, with “perilous” equating to “r” in Williams’ list, “like” to “e” and “sex” to “d” (Williams, 2012, pp. 276 - 277). To “relieve the monotony and thicken the plot”, Williams (2012, p. 277) set a limit on output. After every third substitution, the alphabet is shifted one space to the right, so that the word that corresponded to “z” would now correspond to “a” and the word that had previously corresponded to “a” would now correspond to “b” and so on. This process is repeated twenty-five times until the alphabet is back where it started (Williams, 2012, pp. 275 - 277).

The *Computer Poems* (1973) anthology edited by Richard W. Bailey collects generative works by sixteen writers, including Marie Borroff, whose ‘The Meditation of IBM 7094-7040 DCS’ was produced by computerised random selection from a vocabulary drawn from classical English poetry and other, more contemporary, sources. ‘The Meditation of IBM 7094-7040 DCS’ demonstrates the disjunction

and absurdism (“The earthworms are multiplying / The river / Winks / And I am ravished”) that commonly characterises early generative works (Borroff, cited in Bailey, 1973, p. 117).⁷² Spanish poet Angel Carmona’s *V2 Poems* (1976) generates grammatical sentences combining traditional language and neologisms and is described by Pedro Barbosa (cited in Funkhouser, 2003) as the “first book completely made by a computer”, albeit without any noticeable attempt to substantiate this claim. Based, says Funkhouser (2009, p. 70), “on the text of an obscure book Barbosa found in Spain”, the details of which are not specified, the program outputs sentences. A sample reads:

Oh, how I do remember the quiet gardens forever feared!

*The sparks weep...in silence the rocks wake up again and burst slowly with a lot of space
crying in smells never imagined.*

(Carmona, cited in Funkhouser, 2009, p. 71)

French writer Jean Pierre Balpe, a founding member of the ALAMO, creates generative works. *Poèmes d’Amour* (1980), a love poem generator, is an early example (Kac, 2007, p. 276).⁷³ Balpe continues to produce generative works, often in the form of installations such as *Babel Poésie* (2004), an automatic multilingual poetry generator.⁷⁴

My own creative work presented for this chapter uses the same conceptual framework as Balpe, Strachey, Baudot and the other writers detailed above, that is random selection from a bank of text.

⁷² Bailey (cited in Funkhouser, p. 79) states that “computer poetry is warfare carried out by other means, a warfare against conventionality and language that has become automatized”. This notion of computer poetry as inherently innovative and experimental is returned to in the Conclusion.

⁷³ Christopher Strachey, who produced computerised love poems (using the “Baby” computer in Manchester in 1952), is absent from some timelines of digital literature. Strachey’s non-literary background and his “light-hearted” attitude to the poems produced, which he displayed on notice boards to amuse his colleagues rather than organised into a book, may well have cost him his place in the history of computer poetry (Bunyan, 2009).

⁷⁴ Much of Balpe’s generative work is interactive and little has been translated into English. Examples can be found at

http://media.digitalarti.com/blog/digitalarti_mag/portrait_jean_pierre_balpe_inventor_of_literature

They are relevant, therefore, theoretically and methodologically. Relevant also in these terms but important too as a work in itself is Alison Knowles' and James Tenney's 'A House of Dust' (1967). This was one of the first generated works I encountered and it illustrated for me the artistic as well as the technical possibilities of generative methods. It is procedural and mechanistic, but transcends those origins. 'A House of Dust' is a "slotted" work, a method described by Funkhouser (2007, p. 70) as a means by which "one can impose outside (artificial) order and formal structure in computer poems". 'A House of Dust' draws from four categories (material, situations, lighting and inhabitants) and slots them into the following structure:

A HOUSE OF [material]
IN A [situation]
USING [material]
INHABITED BY [inhabitants].

(Funkhouser, 2007, p. 70)

Benjamin H.D. Buchloh (2012, p. 202) describes 'A House of Dust' as comprising "a series of interlocking terms that formed a new sentence each time the aleatory operations of the computer language united them in a new configuration". 'A House of Dust', states Buchloh (2012, p. 202), is an important work of innovative poetics through its use of the list format, which he describes as "one of the key epistemes of an emerging conceptual (rather than a 'poetic') use of language" that can also be found in the contemporaneous works of visual artists such as Ed Ruscha, Dan Graham, Richard Serra and Lawrence Wiener. Aleatory selection is not, argues Serra (cited in Buchloh, 2012, pp. 202 - 203), simply an amusing technique. In the hands of artists and writers such as Knowles it is a stratagem

of non-intentional resistant poetics, part of “an array of possible tools and strategies to undermine the vast number of socially produced simulacra and substitutions”.⁷⁵

Nick Montfort is an American writer and the director of the Trope Tank at the Massachusetts Institute of Technology (MIT), which investigates the possibilities of using computers in writing. He has produced an online JavaScript version of ‘A House of Dust’. A sample run produced the following two sample stanzas:

A HOUSE OF BRICK
IN A HOT CLIMATE
USING ALL AVAILABLE LIGHTING
INHABITED BY CHILDREN AND OLD PEOPLE
A HOUSE OF SAND
IN A PLACE WITH BOTH HEAVY RAIN AND BRIGHT SUN
USING ELECTRICITY
INHABITED BY FISHERMEN AND FAMILIES

(Montfort, 2015)

Montfort’s own online piece ‘Lede’ (2012) uses the first sentence of a 2012 news article as a template. ‘Scotland’s New Hero Is Man in Giraffe Suit’ tells the story of Armstrong Baillie who has developed a national reputation for acts of kindness whilst wearing a giraffe costume and opens with: “while sitting on the toilet, a jobless Scottish man had an idea: Why not dress as a giraffe and do good deeds for people?” (Cantor, 2012). Montfort uses this as the basis for a slotted structure with six changing elements: absurd situation, sad descriptor, nationality, man/woman, silly character and interaction, which JavaScript re-combines dynamically. Four example sentences are:

⁷⁵ Serra is using the term “array” here in a general sense rather than referring to the computational data structure,

While being strip-searched in the airport, a hirsute Salvadoran man had an idea: Why not dress as a giraffe and evangelize people?

While watching happy-slapping videos online, a forlorn Canadian teenager had an idea: Why not dress as Benjamin Franklin and vigorously encourage people?

While failing to hail a cab, a cockeyed Micronesian woman had an idea: Why not dress as Professor Snape and interrogate people?

While buying lottery tickets, an almost illiterate Welsh teenager had an idea: Why not dress as a carnivorous plant and do good deeds for people?

(Montfort, 2012)

‘Lede’ demonstrates that procedural works do not need to be sobre and austere but can be playful and humorous, an important point for my own work, as returned to in my Statement of Poetics.

Other examples of Montfort’s work include ‘Modern Preverbs’ (2014), which randomly combines two phrases to make faux axioms: “No man is a series of tubes”; “All roads lead into Mordor”; “The Internet is in my pants”. ‘Taroko Gorge’ (2009) (the name of a National Park in Hawaii) uses slotting to produce a machine-written pastoral poem that, says Leonardo Flores (2012 e), “produces endless permutations of its elements - stones, coves, forests, crags, basins, flows, mists, and the occasional monkey sighting”. ‘Taroko Gorge’ includes stanza breaks as the following sample shows:

Height trails the shape.

Ripplings hold.

The crag frames the rock.

enter the sinuous arched cool -

Heights exercise the flow.

Basins dream.

Mist roams the flow.

Shape frames the rippling.

(Montfort, 2009)

'Taroko Gorge' has proven to be an extremely influential piece. Flores (2012 f) states that there were more than twenty known "remixes" of it in 2012. The sharing of code and expertise raises interesting parallels with Steve McCaffrey's (1986, p. 152) transposition of Bataille's theory of the general economy, characterised by bartering and gifting rather than monetary exchange, to innovative poetics, as discussed in the Introduction. Jim Marchand (cited in Glazier, 2002, p. 104), speaking of the "patchwork" approach of programmers, asserts that "programming nowadays is folk art". Other versions of 'Taroko Gorge' include J.R. Carpenter's 'Along the Briny Beach' (2012), a "coastline generator" which uses vocabulary from Elizabeth Bishop, Lewis Carroll, Joseph Conrad and Charles Darwin. Sonny Rae Tempest employed the 'Taroko Gorge' method to produce 'Camel's Tail' (2013), which is "a generative poem using lines from Metallica's 9 major studio albums. Flores' (2012 e) own remix, 'Taroko Gary', uses words from Gary Snyder's poem 'Endless Streams and Mountains' as "cobbles" and slots them into Montfort's structure.

British poet and artist Nathan Walker's *Action Score Generator* (2014) also uses Montfort's JavaScript method of random array selection within a slotted structure, but to different effect. *Action Score Generator* has two incarnations. The first is an online JavaScript generator, refreshing every six seconds, which uses five word lists (object, preposition, what, verb and where) to produce oblique six word "actions" for performance, for example:

SPIT AFTER ARM REMOVE AGAINST SEAT
SHEET ONTO STEP RUB BEHIND GALLERY
COINS BELOW NAILS DRAW INSIDE CROWD
COINS AGAINST SWAN PUSH TO OBSERVER

(Walker, 2014)

The second incarnation is a record of what Walker (2015, p. 1) describes as “a sixty-minute performance by a machine”, published in book form and comprising six-hundred iterations of the code. Mark Leahy (2015, p. 605), in his afterword to the book, states that “the generator (code) itself is a score. It is a set of instructions for a sequence of actions to be carried out”.⁷⁶ Walker’s other work includes *Sounding.js*, where he vocalises the JavaScript code in performance (Walker, 2013 a) and also as an online piece (Walker, 2013 b). Leahy (2015, p. 608) notes a parallel between *Action Score Generator* and Darren Wershler-Henry’s *The Tapeworm Foundry: And or the Dangerous Prevalence of Imagination* (2000), “a continuous looping text of possible and potential performances and actions”. A twelve thousand word long single looping sentence with a sequence of instructions separated by “andor”, *The Tapeworm Foundry* is described by Nasser Hussain (2013, p. 298) as an homage to Joyce’s *Finnegans Wake*, that “alerts its readers to the recombinant potential implicit in ‘the fragments of a language’”. The opening three instructions give a flavour of the work: “jetsam in the laminar flow andor find the threads in redhats andor litter a keyboard with milletseed so that exotic songbirds might tap out their odes to a nightingale” (Werschler-Henry, 2000, p. 7). *The Tapeworm Foundry*, however, unlike *Action Score Generator*, was not written mechanistically or algorithmically.

Walker’s decision to move beyond digital output and produce a physical book is similar to that of Wayne Clements, a London-based writer associated with the Writers Forum group, who uses the Perl programming language to produce combinatorial texts. Clements’ description of learning to program chimes with Marchand’s “patchwork” and “folk art” analogies. Picking up and adapting code, says Clements (2013 a), is “very much a programmer’s way, collaboratively improving how a program works”. He notes also the value of adapting code to bend programs towards purposes other than those for which they were intended: “the interesting thing about programming is that programs that were made to do one thing can be made to do another, so a stock control program can be adapted to

⁷⁶ Leahy’s incorporation of the underpinning code into the text is similar to Loss Pequeño Glazier’s (2002, p. 103) assertion that code itself is poetry: “writing a ‘href’ is writing”.

write haiku” (Clements, 2013 a). I discuss this notion of bending or *détourning* software in relation to my own work later in this chapter and in the Conclusion.

One method used by Clements (2013 a) is what he terms “eidonomics”. Here, Clements looks at word length, working through a text word by word and finding the next instance of a word with the same number of letters. When performed multiple times, moving backwards and forwards through the source text with different start and end points, this generates a new text which Clements uses to produce shorter poems by selecting sections of output and adding line breaks. *Western Philosophy* draws heavily on archetypal, minimal nature imagery to produce hypnotically recursive poems, as in the following:

the moon then then moon
and then the earth
and first the earth
or conversely first the earth
or conversely then the earth and then the moon
and the moon

(Clements, 2011, p. 19)

Variant Lines and other poem mechanistically riffs on animals and objects: “fish and fish / only sea and sea” (Clements, 2013 c, p. 11), as does *Archeus*: “red ran red / fields ran green”) (Clements, 2012, p. 18). The title of *Clerical Work*, as Clements (2010, p. 12) explains, “pays slightly ironic reference to Alan Turing’s idea of a “human computer” as “a sort of ‘ideal clerk’”, equipped with a book of rules, and a pencil and paper”. Clements does not privilege the computerised aspects of his practice and makes no distinction between analogue and digital methods.⁷⁷ He describes his use of Perl as an automation of existing pen and paper procedures and is happy to mix and match methods. ‘Dead

⁷⁷ In a conference performance, Clements talked about “coming out” as a computer poet (Clements, 2013 b).

winter trees' ("trees, winter trees / dead winter / the dead of the stumps"), for example, which Clements states uses a phrase from a novel by Perec, was produced by recursively selecting text using an algorithmic method, but was done by hand (Clements, 2013 a).

Clements' work is deterministic and non-intentional rather than aleatory in that it algorithmically selects text to reveal a latent order. Rather than beginning with word lists, it draws its vocabulary dynamically from larger texts. As such it can be thought of as a "writing through" method like those of Cage, Mac Low and others. However, given their complexity and the overlapping, interlocking ways in which they are applied, Clements' processes are more properly regarded as generative. The ruthlessly mathematical nature of procedures such as eidonomics produces output that is transformative to the extent that whatever linguistic reservoirs supply it cannot be readily identified.

Barbosa's (incorrect) claim that Angel Carmona's *V2 Poems* (1976) was the first book completely produced by a computer has already been noted (Funkhouser, 2003). This did not, however, stop the same claim from being made again in 1984 by American software developers Bill Chamberlain and Thomas Etter, whose Racter program (short for raconteur) produced *The Policeman's Beard is Half Constructed* (1984). Chamberlain (1984) describes the operation of Racter as follows: "our program conjugates regular and irregular verbs, prints the singular and plural of regular and irregular nouns, remembers the gender of nouns and can assign variable status to randomly chosen 'things'. These things can be words, clause or sentence forms, paragraph structures or whole story forms". Racter works by programmatically populating syntactical structures from a library of vocabulary but does not unfold within a strict linguistic template or templates. Output varies according to which units (word, phrases, clauses etc.) are chosen and in what order and the details of the syntactical structure generated for them to fill. The resultant text, whilst rule-bound, does not have the same refrain-like sense of order as, for example, 'A House of Dust':

At all events my own essays and dissertations about love and its endless pain and perpetual pleasure will be known and understood by all of you who read this and talk or sing or chant

about it to your worried friends or nervous enemies. Love is the question and the subject of this essay. We will commence with a question: does steak love lettuce? This question is implacably hard and inevitably difficult to answer.

(Chamberlain and Etter, 1984)

Racter is similar in this regard to Hugh Kenner and Joseph O'Rourke's TRAVESTY program (1984). TRAVESTY analyses a text and identifies character groupings, which it collates in a frequency table. It then uses this table to construct a new text which, as Charles O. Hartman (2011, p. 55) describes, "shares statistical properties" with the original. Funkhouser (2007, p. 63) summarises that TRAVESTY "scrambles (or permutes) the text by replacing each character group with another (of the same size) located elsewhere in the source". Hartman provides an example using the first chapter of the book of Ecclesiastes, which reads, in its original form:

Dead flies cause the ointment of the apothecary to send forth a stinking savour: so doth a little folly him that is in reputation for wisdom and honour. A wise man's heart is at his right hand; but a fool's heart at his left.

(Book of Ecclesiastes, cited in Hartman, 2011, p. 68)

TRAVESTY replaces character groups with a length between one and nine (n), with n being set by the user. Setting n as one produces what Hartman (2011, p. 68) describes as "a mishmash of letters that more or less obeys the usual frequency distribution of English" but makes little sense. Setting n to two produces "slightly more organized gibberish" (Hartman, 2011, p. 68). Setting n to its maximum of nine produces subtler changes:

Dead flies cause the ointment of the ruler: folly is set in great dignity, and the end of his mouth is foolishness: and the end of his talk is mischievous madness. A fool also is full of words: a man cannot tell what shall bite him. Whoso removeth stones shall be endangered thereby. If the iron be blunt, and he do not whet the edge, then must he put to more strength: but wisdom is profitable to direct.

(Hartman, 2011, p. 68)

The first sentence demonstrates how TRAVESTY works. The program has identified the sequence “t of the” as a nine-character group (including spaces) that occurs more than once in the source text. In the original, this string is followed by the word “apothecary”. Elsewhere in the chapter, it is followed by the word “ruler”. TRAVESTY swaps one for the other to create a changed text.

Hartman’s (2011, p. 109) conception of the role of the machine is analagous to Baudot’s: “to introduce calculated bits of mechanized anarchy into the language, put the results back into the contingent world where language lives, and see how the dust settles”. Hartman’s own generative programs include Autopoet. A short sample from ‘Seventy-six Assertions and Sixty-three Questions’ (“the court of color is atmosphere. Light in the spring marches, but place is the true science. While metabolism types us, the oak has worked through brick, and the breath knows ghosts”) gives a flavour of its linguistically disjunctive output (Hartman, 2011, p. 129).

Christian Bök (2007) argues that *The Policeman’s Beard is Half Constructed* “confounds our mundane concept of authorship, refuting any normal notion of poetic genius” and says that he likes to use it in the classroom “since the work often mystifies and frightens young poets, many of whom see within it nothing more than an untimely synopsis of their own demise”. Bök (2007) sees programs such as Racter as an early indicator of the future of poetry and asks: “is it not already evident that the poets of tomorrow are likely to resemble programmers, exalted, not because they can write great poems, but because they can build a small drone out of words to write great poems for us?” This can be seen (as indeed can combinatorial texts such as ‘A House of Dust’ and ‘Taroko Gorge’ and conceptualist works such as those by Robert Fitterman, Kenneth Goldsmith or Vanessa Place) in terms of a broader poetics of post-identity, non-procedural as well as procedural, where writing ceases to be about the expression of a clearly demarcated, stable self, instead regarding the self, or rather selves, as plural, contingent, refracted and complex. Bök’s claim about the future of poetry is, however, sweeping, casually delivered and problematic. It is not “already evident” that the great poets of tomorrow will resemble programmers, unless we class the incorporation of schematic, aleatory and non-intentional

methods into the writing process as part of this resemblance, but this, as the work of Cage, Mac Low, the Oulipo and numerous others demonstrates, is nothing new. Ironically, Bök's own work provides an eloquent rebuttal of his own argument. Whilst *The Xenotext* (2011), Bök's ongoing project to translate a poem, via a "chemical alphabet", into "a sequence of DNA for subsequent implantation into the genome of a bacterium", thereby producing a poem that can organically write itself, may fall into this category, other works of his do not. *Eunoia* (2007), for instance, an über lipogram, which I would argue remains Bök's *tour de force*, is, despite its heavily procedural origins, a deeply human work and one that is immensely readable because of that. The tension between immovable structural object and irresistible writerly force is what makes the book what it is, not simply the procedural method being left to its own devices.

Bök's point chimes with those of Glazier and Leahy, both of whom see the coding process as not merely a technical preliminary to the creative act, but as itself creative. A distinction should, however, be drawn between writing and coding. If, for example, we regard 'Taroko Gorge' as being an exemplar of its type, it is not Montfort's technical skills that make it so but the ideas that underpin it and the vocabularic wells that supply it. In technical terms, 'Taroko Gorge' is not particularly complex, nor does it need to be. Any programmer reasonably proficient in JavaScript could replicate it if given the concept and the framework, as the number of "remixes" of the piece attest. It is Montfort's selection of material and the way that he works with it that is the heart of the piece.

The notion of originality is perpetually moot in computer poetry. Originality is, however, as relevant to computer poetry as it is to any other type of poetry: it just needs to be thought of differently. The mechanism makes the work, but the writer makes the mechanism. The mechanism itself is defined by its conceptual framework and this exists independently from the means of its realisation. As Chamberlain (1984) notes, *The Policeman's Beard is Half Constructed* could have been produced by manual means using dice and slips of paper to implement the sentence composition rules randomly. This, however, would have taken "an absurdly long time" and the Racter program was much better at

it than a human being would be (Chamberlain, 1984). What makes a work distinct and gives it value are the ideas and artistic choices that inform the processes. How these processes are realised is a matter of technique. Coding, programming and technical skill are details of implementation, as is the use or non-use of digital technology itself.

The advent of the World Wide Web brought new possibilities in the field of generative literature, providing an ever-expanding source of textual material that can be dynamically collected and manipulated, as well as the means for hosting and publishing them. Although not a self-declared literary machine, the Googlism site can nonetheless be used as one, as Funkhouser (2012, p. 181) notes. Googlism (2016), says the site's description, "will find out what Google.com thinks of you, your friends or anything". Content is drawn from web searches. Mentions of the search string are isolated and presented in list form. A February 2016 query about the definition of digital poetry returned the following selected results:

digital poetry is a form of electronic literature

digital poetry is accessible and adaptable for any classroom

digital poetry is not text poetry simply distributed on the web or put into electronic form

digital poetry is so unlike poetry in print

digital poetry is a part of that conversation

digital poetry is delivered in a video format

digital poetry is also that of defining the function of both readers and authors

(Googlism, 2016)

Funkhouser (2012, pp. 181 - 182) states that the results of Googlism are of interest "because the Google search engine analyses language as scientific data and not for explicit context". The output of Googlism, whilst discussed here in terms of text generation, could also be discussed in terms of conceptualism as the application of a procedure in which the role of the writer is a minimal. The results

are also akin to Flarf, although Googlism simply presents all results rather than collaging them. Funkhouser (2012, p. 181) notes that although Googlism is more sophisticated than older generative works in that it does not rely on a pre-determined library, it nonetheless is “primitive in concept and highly constrained”. Googlism, Funkhouser (2012, p. 181) argues, “represents an early form of digital poetry automatically drawn directly from the network. Reading a Googlism poem online does not differ much from reading a list poem - a form with enduring historical presence - on the page”.

Googlism illustrates that the initial aims of programmers or designers do not have to be explicitly literary in order for the results to have literary potential. This is also illustrated by the genre of spam poetry, spam lit or ‘spoetry’, which uses spam emails as the basis for poems. Spam emails are unsolicited messages sent for commercial purposes. To try and block unwanted messages, email providers have developed methods of identifying them. One such method for doing so is Bayesian filtering, which uses probability algorithms to scan incoming email and assess the likelihood that they are spam by checking the frequency of key words commonly used by spammers. Using this method, email software can be “trained” to recognise spam (Livingston, 2002). To circumvent this, spammers use a technique known as Bayesian poisoning, where the commercial content of the message (“bad” words) is mixed with other content (“good” words), which might include works of literature (Eckelberry, 2006). Spam generation algorithms harvest content from sites such as Project Gutenberg, where complete texts are available by open access. Examples appropriated by spammers include Sherlock Holmes, Dickens and *Paradise Lost*. David Kestenbaum (2006) gives an example drawn from Milton’s vocabulary (“half lost on my firmness gains to more glad heart or violent and from forage drives a glimmering of all sun new begun”) which is produced by Markov chaining, a probability algorithm which analyses a dataset and predicts likely sequences, in this instance sequences of words to produce “word salads”, blocks of text that are grammatically correct but nonsensical.

Andrew Gallix (2008) states that the earliest examples of spam lit date back to 1999, when Satire Wire magazine held a competition on that theme. The *Anthology of Spam Poetry*, edited by Morton Hurley,

appeared in 2007. This included, notes Gallix (2008), a range of methodologies with some writers using spam text as the basis for collage with others “content to cut, paste and add their names à la Duchamp”. For Ben Myers (2008 b), a British writer and an early and notable exponent of the genre whose books include *Spam (email Inspired Poetry)* (2008), spam poetry is nothing less than “the new poetry of the 21st century”, a re-invigoration of the cut-up techniques of William Burroughs and others. In a newspaper piece, Myers (2007) presents some examples of his own work, together with the emails from which they were sourced. An original email received by Myers reads:

Sent: Monday, July 23, 2007 11:33 AM Subject: Re[1]: glow made fury yk25xs20

next voice key decay, sight maps ones birth visit wink step city step tail, steps stars cloth didst smelt. shell themv owner pop, is end more train later till chain sir backs, cooks guess said city mine. green organ mammal finds eagle, away liked climb sky puffs jaws poet ray one sky cut that's, fair grins hair cold tea.

stooped <http://uk.geocities.com/MacyBer8rd/?b=starwerzremvepewthold>

greek shop judge poet, red climb iceberg habit glow hung scale, ears found rest.

(Myers, 2007)

This becomes, after Myers’ treatment:

Furious Glow

Next to the voice the key decays, like sight maps one visits at birth.

Wink and step, the stars all melted till the chains broke the city mine.

A green eagle eats a mammal's organ climbing high, jaws grinning; a sky poet with a glowing habit hung silent like the grey horizon iceberg at rest.

(Myers, 2007)

Just as Googlism can be discussed in terms of conceptualism, so the work of Myers and others can be considered as akin to Flarf. Indeed, K. Silem Mohammad (cited in Magee, 2003) specifically refers to “Internet chat-room drivel and spam scripts” as part of Flarf’s poetics. Spam poetry also shares Flarf’s

interest in absurdity and humour, as well as its appropriative, collagic methods. As such, it could simply be considered a sub-species of Flarf, restricting itself to one source rather than the greater range typically used in Flarf. It is not, however, of primary interest here for its end product. The poems themselves, so closely linked to a particular technological moment, now appear almost archaic. As spammers and anti-spammers perpetually push one another to new levels of algorithmic ingenuity, spam evolves rapidly and its style and content change. Spam poetry is, however, interesting for its raw material, which is produced using statistical and probabilistic methods that refer directly to the source text. Spam text has structure, but this structure emerges from textual analysis rather than being pre-defined. Content is generated probabilistically using Markov chains (probabilistic analysis of text) and other methods. Myers (2008 a) describes spam lit as “a place where poetry collides with commerce, with spectacularly bizarre results”. Whilst these results are mixed, spam poetry serves as a useful illustration of how processes designed for one purpose, in this case selling products and services by email, can be bent to others in a process of digital *détournement*.

Markov chains can also be easily used creatively at source without recourse to spam emails. Several free applications are available, such as *Doctor Nerve's Markov Page*, where source text can be pasted in and processed according to the Markov algorithm. Describing itself as a “cyber DADA online creativity enhancement tool”, the generator can output up to one-thousand words (‘Doctor Nerve’, 2016). Applying the procedure to Hamlet’s soliloquy and capping output at fifty words produces the following text:

To die, to sleep-- To die, to be--that is heir to. 'Tis a sleep of something after death, The pangs of resolution Is sicklied o'er with the will, And thus the respect That patient merit of something after death, The fair Ophelia! -- Soft you now, The heartache, and the

(‘Doctor Nerve’, 2016)

The Swift-Speare program uses Markov chains to similar effect. Described by Jodi Sussman (2014) as “an experiment in ‘probable’ poetry”, Swift-Speare analyses texts by Shakespeare, Milton, Longfellow and others, suggesting probable next words, one of which is chosen by the program’s developer, J. Nathan Matias, to produce poetic texts, “like blending the world’s best thesaurus with the predictive

text algorithm on your iPhone". Matias (2010) describes the program as "inspired partly by J.M. Coetzee's statistical work on Beckett's writing style...a set of experiments in machine-learning-assisted poetry composition".⁷⁸ An example, based on Shakespeare's sonnets, reads:

Let base clouds stir the world's enshrouded tears
Which have no astronomy to be assail'd
Thus in thy fair appearance lay thy buried fears
Whose uncovering gaze my fond perception failed

(Matias, 2010)

Similar to spam lit's *détournement* of Markov-derived text is Ira Lightman's (2012) use of speech-to-text software for *PHONE IN THE ROLL*, a key reference point and inspiration for the Droids project in its use of the Android platform. Maria Taylor (2012) describes Lightman's approach as "to talk into a Smartphone - the raw poetry if you like - and then allow the technology to offer its unique interpretation of what was said".⁷⁹ The input provided by Lightman is primarily unstructured and is described by Lightman himself as a "rant" (The Verb, BBC Radio 3, 2013). Lightman intervenes extensively in the resultant output, shaping it into a poetic text by deletion, re-ordering and the use of spacing. The resulting text is disjunctive and operating on the perimeter of sense as 'Belly Gives Back Ache' illustrates:

The constant is snow.

⁷⁸ Coetzee's doctoral thesis *The English Fiction of Samuel Beckett* (1969) applies the discipline of "stylostatistics" to Beckett's work. This is a statistical method that, as Zimbler (2014, p. 31) summarises, "identifies features typically associated with writing that is 'difficult' or semantically opaque".

⁷⁹ Lightman's use of speech-to-text technology was not completely new. In the performative piece *Hearing Things* (2001), Aaron Williamson used it to document his speech whilst using other technological methods to transcribe his physical movements. Caroline Bergvall (2003) describes how "Williamson's body doubles up as a tool for generating verbal writing. The computer reads/writes the sonic emissions of his choreographed body and spatial object manipulations. He scratches, jumps on, pulls at, screams into, gets picked up by the speech-recognition device".

Don't love what marks 47 cents, thanks, Nancy.

Who's slim at 40? And son's come on in the midtown shops

around my belly

in and around flashed.

On the putting school the putting. Is the sweet spot of screen fruit choc. I want to film

in the case of food. I seem to want the brakes

of

cosy fact around my voice. Want to waste.

Make it in contest and never mind that she is.

(Lightman, 2012, p. 5)

A purpose-built, specifically literary example of dynamic text generation drawing on the World Wide Web is provided by the work of Leevi Lehto, a Finnish programmer, performer and composer. His Google Poem Generator (2002), using search terms input by the user as prompts, mined the World Wide Web for content and used it to produce poems corresponding to classical forms, such as the sonnet, villanelle, pantoum and sestina. The Google Poem Generator went offline in 2009 and has not returned, preventing the production of any new sample texts. A stanza from 'Archival Footage: Koi at play in the water feature of the Secretary of State' produced using the generator by Mark Young in 2005 with the search terms "koi", "secretary of state" and "water feature", however, gives an indication of the output:

Learn all about waterfalls & water

gardens at a lecture, "Beyond Koi: The Ecosystem

of the new secretary of state, Condoleezza Rice." The

3:30 pm to 7 pm show will feature

musical & dance performances, & arts.

(Young, 2005)

As with spam poetry, the generator's appropriative methods recall those of Flarf. Lehto (2006) himself draws this parallel, categorising both Flarf and his own work more generally as "Google sculpting", making use of the "redundant proliferation of garrulous writing" that the web provides. The methods of the Google Poem Generator - gathering content and shaping it into recognisable poetic forms - prefigure those of applications that have been developed since. Jón Örn Loðmfjörð's Goggi (2008), now also offline, was a generative application mining blog entries.

Twitterbots, programs used to produce automated posts or automatically follow other users, also have creative potential (Collins, 2015). My use of a Twitterbot to produce *An Anatomy of Melancholy*, an appropriative text made from tweets, is discussed in Chapter 1. John Burger's HaikuD2 (2016) searches Twitter for text matching the syllabic structure of the haiku. It then adds carriage returns to split the output into three lines, as in the following example:

When you ask questions

Remember that silence is

Also an answer

(Burger, 2016)

Flores (2013 c) states that HaikuD2 "is a case of found poetry, using a mechanical process that can always be refined, but already produces wonderful results" and, like Ranjit Bhatnagar's Pentametron, "draws attention to language". Pentametron is a twitterbot that searches for tweets that scan as iambic pentameter. It then organises the results into a rhyme scheme, re-posts them and collates them into sonnets (Flores, 2013 d). The first stanza of 'Lasagna is spaghetti flavored cake' is as follows:

Forgot spaghetti noodles though...and cheese.

My Momma Always Got A Attitude ..

As are the swelling Adriatic seas.

Lasagna better than spaghetti #Food

(Bhatnagar, 2012)

Eric Elshtain and Eric Scovel's Gnoetry software operates in a similar fashion to spam email, analysing source texts using probability algorithms to generate sentences that "mimic the local statistical properties of the source texts. This language is filtered subject to additional constraints (syllable counts, rhyming, etc.) to produce a poem" (Elshtain and Scovel, 2016). Elshtain and Scovel (2016) explicitly frame their project in terms of human-machine collaboration, where "the ability of a human operator to intervene in the language generation cycle, helping to 'guide' the artistic process" is key to producing "a true collaboration of equals". The Gnoetry software is free to download and writers are encouraged to use it in their own literary experiments. Elshtain's online Beard of Bees imprint publishes works produced using the software. Scovel's *At Captain's Tables* (2004) uses Jules Verne's *20,000 Leagues Under the Sea* as its source. The first stanza of 'The voyage of the sea, the secret. On. . .' reads:

*The voyage of the sea, the secret. On
the frigate took a little of the year.
A second stone, a man, a little of
the red were at the summit of command.*

(Scovel, 2004, p. 4)

The textual manipulations facilitated by Gnoetry compare interestingly to other procedural treatments of existing works, such as the write throughs of James Joyce and Virginia Woolf by Cage and Mac Low respectively and Ronald Johnson's deletions of Milton. The works of Cage, Mac Low and Johnson are heavily processual and transformative and the results are different from their initial sources, as are the results of Gnoetry. All retain the vocabulary of the original (although with Gnoetry this in a more heavily processed fashion). However, the results of Gnoetry are different to those of Cage, Mac Low and Johnson. This may be because the procedures of those three writers were either entirely analogue, in the case of Johnson, or, in the case of Cage and Mac Low, had their roots in pre-

digital methods. Addressing a source text was, for Johnson and Cage and Mac Low, their later computerised methods notwithstanding, a much more time-consuming activity than feeding it into a software application and experimenting with the results. As such, the choice of initial text was perhaps more significant and informed by a genuine engagement rather than it being simply being one amongst a range of sources to be tried out. The methods of Cage and Mac Low are also much more rigorous in terms of how text is selected, giving the finished texts more of the sense of the original. With Gnoetry, digitally-born rather than simply digitally-realised, the relationship is weaker. The choice of text is less significant, providing fuel for the process rather than a schema or structure.

Gnoetry, spam lit and The Google Poem Generator demonstrate that generative literature has moved on from combinatorics and slotting. The advent of the World Wide Web created a vast textual resource that generative methods can draw upon dynamically, rather than having to rely on pre-set lists. Works such as 'Taroko Gorge' and *Action Score Generator* show, however, that these older methods remain current and can be used to produce work, using environments such as JavaScript, that functions effectively online, as in the creative work produced for this chapter.

Contextualisation and summary

Of the five pieces discussed here, four ('You don't need to know that', 'Buzzwords', 'Ranges' and 'oxology') use, with varying degrees of complexity, the technique of slotting, where static syntactical structures are populated with words, parts of words or phrases. As discussed, slotting dates back to the earliest works of digital literature, such as Lutz's *Stochastische Texte* (1959), but is still used in contemporary generative works, such as Montfort's 'Taroko Gorge' (2009) and Walker's *Action Score Generator* (2014). As with many digital methods, however, it has analogue roots in works such as Queneau's combinatorial sonnets and the tabular shifts of Mathews' algorithm. The main function of the machine in these pieces is to incorporate randomness into the creative process, Hartman's (2011, p. 109) "calculated bits of mechanized anarchy". Randomness, as Baudot (1958, p. 58) notes, is something computers are better at than humans.

Considered as a text, 'Buzzwords' is only partially successful. Some neologisms work in the sense that they can be interpreted and given meaning: "equideity", for example, could refer to a commitment to consider all religious faiths equally. Others are either unpronounceable or garbled and don't function well as prompts for participatory reading: "overquaerereicle", for instance, has little tangibility. More could be done programmatically to adjust and calibrate the combination of components, but this would compromise the aleatory principles on which the piece depends. 'You don't need to know that' operates using a more relaxed conceptual framework. There is no definitive list of things that you do not need to know. Whilst the two lists of phrases were derived from Twitter searches, I used no method to select them or to decide in which part of the slotted structure they would appear. 'Ranges', where I used a slotted structure to create the names of fictional mountain ranges, using these to caption randomly generated landscapes, sits somewhere between the schematic approach of 'Buzzwords' and the more instinctive approach of 'You don't need to know that'. Input was collected following a set of rules, but not every synonym (or every synonym of every synonym) was used. A range of sources, both digital and non-digital, were used to find the synonyms and these were not worked through in a particularly strict or orderly fashion. My aim was to gather enough material to

make the procedure work and choices were often made on aesthetic grounds. 'oXology' is closer to more nuanced works of slotting such as Montfort's 'Taroko Gorge' and also to generative works such as Chamberlain and Etter's *The Policeman's Beard is Half Constructed*. It is a more intricate work than the previous three examples, using smaller sets of vocabulary, comprising words that have the correct letter in the correct position. Like *The Policeman's Beard is Half Constructed*, input is split by category of word. The coding process was more complex, entailing nested aleatory selection, where a structure was first randomly selected and then randomly filled.

As discussed in Chapter 2, Queneau (cited in Mathews & Brothie, 1998, p. 123) and Claude Berge (1986, p. 117) both dismiss the unmediated use of chance. Georges Perec (cited in Bellos, 2012, p. 47) stressed the importance of the *clinamen*, the deliberate break in the system that left scope for human intervention, in constraint-based writing and for Italo Calvino it was at the heart of Oulipian methods (Motte, 1986, pp. 19 - 20). I share Perec and Calvino's belief in the value of the *clinamen*. It is a recurring assertion of this thesis that processual methods, whether analogue or digital, aleatory or deterministic, work best with non-schematic, human involvement.

The results of 'Buzzwords' are, as already noted, variable. To produce a successful text from the output, it is necessary to be discerning. With 'Buzzwords', the *clinamen* is selection. 'You don't need to know that', 'Ranges' and 'oXology' are, in literary terms, more successful. They are evocative texts, informed by non-programmatic choices and so less obviously mechanistic in character. Of the four, I view 'Ranges' as the most successful, at least beginning to transcend its mechanistic origins and produce output of genuine beauty. A large part of this is the addition of visual elements in the form of hillsides, moons and stars, which can serve as prompts for creative thinking or meditational aids. This necessitated a higher level of technical skill. What makes 'Ranges' "better", however, and generates these moments of beauty is not the technical proficiency that underpins it, but the ideas. 'Ranges' is better than 'You don't need to know that' and 'Buzzwords' because the concept on which it is founded is better: concise, coherent and rigorously applied. For this, I am indebted to Knowles

and Tenney's 'A House of Dust' which was, with its accretive, hypnotic evocation of non-existent places, a key reference point for 'Ranges'.

The Droids project, is of a different nature, not relying on static structures but instead generating its structure during execution in response to input. The initial inspiration and impetus came from Lightman's *PHONE IN THE ROLL* (2012). In Droids, the role of the machine is to produce output for a human writer to work with by collage or other methods of manipulation or re-contextualisation.

Droids pushes the machine to do things it was not meant to do, but can be made to do nonetheless. SQL Server is a database package, designed to store large amounts of information logically in a structure than can be easily queried, but it can produce aleatory text output. Google Translate is designed to vocalise known languages, but can work with random input. Android speech-to-text software is designed to transcribe known languages, but can handle input outside of these parameters. Droids seeks to bend technology for the purposes of literary experimentation by deliberately introducing breaks and errors and can be considered an example of glitch poetics. Christina Grammatikopoulou (2014) defines a "glitch" as "a rupture in information flow, which forces the digital file out of its flawless hyperrealistic design to a reality of randomness and imperfection". Grammatikopoulou (2014) links glitch poetics to modernism, abstract art, Dada, conceptual art, Fluxus "happenings" and DJ culture, citing Cage, Duchamp, Jackson Pollock and Yves Klein as artists interested in error and serendipity. For Nathan Jones (2014), "glitch tactics" are a resistant response to "semiocapitalism" set out by theorists such as Franco Berardi, which refer to the virtualisation of human communication and the embedding of finance and commerce in that communication, particularly in information flow. Droids deploys glitch tactics by forcing commercial software to do things it was not designed to do and generating output from the glitches: what happens when Google speech-to-text is confronted with input that is not in a known language or Microsoft SQL is made to produce randomised text.

When compared to the fully realised works presented elsewhere in this thesis (the *An Anatomy of Melancholy* books in Chapter 1 or *The Tome of Commencement* and *On Liberty, Repressed* in Chapter 2), Droids is slight and not noticeably different from texts produced by other means, such as spam lit or Flarf. Whilst successful in terms of creating a new generative method, it is only partially successful in terms of results. Nonetheless, it still has value as, to use Queneau's (1986, pp. 51) term, "potential literature". Roubaud's (1998, p. 39) seemingly paradoxical description of the aims of the Oulipo, where he states that "as a *group*, the Oulipo does not count the creation of literary works among its primary aims", makes sense here. Roubaud is referring to the act of exploration rather than production. Le Lionnais (cited in Wolff, 2007) argues that a method for writing literature need not produce an actual text to be regarded as a success: "method is sufficient in and of itself. There are methods without textual examples. An example is an additional pleasure for the author and the reader".

Producing programmatic literary works should not be thought of as separate to the production of literature in general. Originality, creativity and identity are still important, but they manifest themselves in different ways. In more conventionally produced texts, originality refers to how the author works with language at the point of writing. In programmatic works, it refers instead to how the mechanism that builds, to use Bök's (2007) phrase, "a small drone out of words", is designed and operated. Roland Barthes (1975, p. 11) stated that what drove him to read and to write was pleasure, but also that the notion of pleasure differed between texts. Barthes spoke of the pleasure of skim reading, or dipping into a text: "we boldly skip (no-one is watching)". The texts presented here, especially the non-definitive, constantly shifting digital output of 'Buzzwords', 'You don't need to know what', 'Ranges' and 'oXology' are, to adopt Barthes terms, "writerly" rather than "readerly" texts that require active participation by the reader. They can be viewed as "libidinal" texts, to use Steve McCaffery's (1986, p. 156) formulation, emerging at the point of reading via the desire for meaning.

Conclusion

This thesis is an investigation into the possibilities of computerised methods in the production of literature, specifically innovative poetry. It is also a wider consideration of the potential role of procedural methods in the creative process. Three research areas emerged through a combination of reading and creative practice.

Chapter 1 is concerned with using digital technology appropriatively. The creative work presented comprises extracts from two book-length iterations of the same project, *An Anatomy of Melancholy*, a re-imagining of Robert Burton's *The Anatomy of Melancholy* (1621) using Twitter. I discuss both books in the context of appropriative literature and conceptual writing where, according to Kenneth Goldsmith (2005 a), the writer is primarily concerned with "the process of conception and realization". I describe a shift in approach between the two books, moving from strict, non-interventionist appropriation in the first to a more fluid, collagic method in the second. This was partly for technical reasons, but more importantly embodied a philosophical shift away from conceptual rigidity and towards a view of appropriation as one of many available strategies, part of what Laynie Browne (2012, p. 16) calls "a mosaic of possibilities" and what Nada Gordon (cited in Bernstein, 2014, p. 81) describes as "a kind of pavan" between appropriative and other approaches. I locate the second book within what can variously be called "post-conceptualism" (Bernstein, 2014, p. 1), "impure conceptualism" (Fitterman & Place, 2009, pp. 23 - 25), "post-classical appropriation" (Jaeger, 2014), and "post-Internet poetry" (Goldsmith, 2015 b). This is the mode that most accords with my inclusive view of poetics, eschewing the Manichean, sometimes apocalyptic, sometimes toxic pronouncements of conceptualism in favour of a less dogmatic and proscriptive view that does not privilege appropriation over other literary strategies.

Although this thesis is an exploration of digital technology in literature and is informed by a belief in the value of such an exploration, I also take issue with what I see as conceptualism's over-emphasis on technology and the World Wide Web, particularly Goldsmith's (2005 a) assertions such as "if

writing doesn't reflect the influence of technology, I don't think that writing can be called contemporary" and "if it doesn't exist on the Internet, it doesn't exist" (Goldsmith, 2005 b). There are many ways to be contemporary without deliberately setting out to copy what digital technology does. This correlates with a theme that emerges throughout the thesis, that the interaction between human and machine is most fruitful when considered in collaborative rather than competitive terms, where the machine is assigned tasks it is good at, such as repetitive processing of large amounts of information, providing material with which the writer can work intuitively and creatively.

This dynamic can be seen at play in Chapter 2, which looks at using digital technology as a means of transforming existing texts to create new ones. The creative work for this chapter also comprises two books. The first is *The Tome of Commencement*, a synonymical transformation of *The Book of Genesis* using a spreadsheet and *On Liberty, Repressed*, a database-driven reduction of John Stuart Mill's *On Liberty*. I relate my work to the "write throughs" of John Cage and Jackson Mac Low, the constrained translations of David Cameron and the deletionist works of Tom Phillips, Ronald Johnson and others. I discuss the Oulipo, whose ludic poetics I identify as being closest to my own. Cage and Mac Low describe using procedural methods to go beyond the self, but I view them rather as a means by which new terrain can be opened for the self to explore. Raymond Queneau (cited in Queneau *et al*, 2003, p. 175) describes Oulipians as "rats who build the labyrinth from which they will try to escape". It is this conception of constraint and procedure which I most identify with: the notion of limits and obstacles paradoxically bringing greater freedom by pushing the writer to go to places they would not otherwise go. The source material for both books was chosen as being particularly suited to the methods and I see no reason to repeat either exercise. I am happy for both to serve as signposts which may also serve as a stimulus for other works by other writers, something I am comfortable with. I feel no need to hoard the methods I have developed, inspired as they were by the methods of others.

In the early days of digital literature, working with computerised methods was a major, time-consuming and often extremely costly undertaking. In the 1960s, it would mean working with punched

cards on huge mainframe machines. Today, however, with sophisticated software available commercially that can be pressed into literary service writers can pick up computerised methods for a particular purpose or project and then set them aside again. Both *The Tome and Commencement* and *On Liberty, Repressed* were produced using mainstream software on a standard specification machine and serve as illustrations that using digital writing methods does not mean that a writer has to define themselves as a digital writer. It can simply be one aspect of their practice. This is also my view of procedural methods *per se*, whether they are analogue or digital. Cage used instinctive “wing phrases” to select variable amounts of text at different points in his mesostic output (Ma, 2008, p. 130). Mac Low (1996, pp. 50 - 51), took a flexible approach to the output of his diastic method, varying the degree of intervention. Stefan Themerson’s (1975, p. 27) semantic poetry swaps words for their definitions, but not rigidly. Georges Perec (Bellos, 2012, p. 47) and Italo Calvino (1986, p. 152) stress the centrality of the *clinamen*, leaving space for chance, serendipity and human input. It is from this “dialectic of choice and chance”, as Robert Sheppard (1999, p. 24) describes it, that the best examples of processual literature, such as Perec, Themerson and Calvino, emerge. The unpredictable results produced by pushing technology to do things it is not designed to do (the poetics of the glitch) can provide a further element of chance to be incorporated fruitfully into the creative process.

Whilst some of the references points for this thesis are the product of computerised methods, such as the work of Nick Montfort or Alison Knowles, others are pre- or non-digital. Although the Oulipo has, since 1982, had a computer arm in the ALAMO, many of its works, including key works like Queneau’s *Cent mille milliards de poèmes* (1961) or Perec’s *La Vie mode d’emploi* (1978), are analogue. Critical opinion is divided about where digital literature stands in relation to literature in general. Espen J. Aarseth (1997, pp. 41 - 42) argues its means of production and realisation make it different. Friedrich W. Block (2007) and Christopher Funkhouser (2007, p.1), however, note that digital literature evolved from and continues to have its roots in non-digital literature. I concur with Block and Funkhouser: digital literature is literature and should be treated as such. Whilst its presentation may be different to page-based literature, perhaps more labile and fragmentary, it nonetheless can be read

as literature. As Barthes notes, there is more than one way of reading. Not all texts need to be read in full or in a set order. Pleasure, as Barthes (1975, p. 18) describes can “take the form of a drift”.

This is particularly relevant to Chapter 3, where I used mechanistic, chance-driven generative methods. This did not result in a single text, rather a range of potential texts. The work for this chapter comprised five text generation projects. ‘You don’t need to know that’ and ‘Buzzwords’ are comparatively simple using the technique known as slotting, where words or phrases are dynamically inserted into syntactical structures. ‘Ranges’ also used slotting, but combined with random image generation. ‘oXology’ used a more complex variant of slotting, with more than one syntactical structure. Droids is of a different character, combining random text input, translation software and speech-to-text software to produce output that I then created poems from by deletion.

My role as a writer here was most different to how that role is usually understood. Rather than writing a text, I devised and executed mechanisms whose output was the text (except for Droids, where I intervened in the output by deletion to finalise it). Conventional notions of originality do not work here. There is no originality or innovation at the point the text is produced as this is done entirely by the machine. Where there is originality, however, is at the level of planning or design, the idea of producing these texts in the first place. Whilst Christian Bök’s (2007) comment that the writers of the future will be characterised by their ability to “build a small drone out of words” may be reductive as a statement of poetics, it is useful as a description of what the creative process can be and in highlighting the fact that it can include the creation and employment of systems.

Derek Attridge (2004, p. 45) draws a distinction between originality and inventiveness, describing the former as “the opening up of new possibilities achieved by the work of art in its own time and accessible via a process of historical reconstruction” and the latter as “the quality of innovation which is directly sensed in the present”. Attridge (2004, p. 36) distinguishes between originality simply as novelty or difference and what Kant called “exemplary originality”. Works of this type act as templates for later artists or writers who are not themselves capable of such originality, or act as stimuli for those

who are. Such works of exemplary originality are characterised by inventiveness, an act of creation “whose effects go well beyond the created entity” (Attridge, 2004, p. 42). Referring specifically to computer-generated literature, Attridge (2004, pp. 58 -59) states that “one could program a computer to produce millions of linguistic items that deviate from the rules of English in this way without a single one being apprehensible as a literary work”. There is nothing to say, however, that such works could not be inventive. If we regard exemplary originality as being characterised by a quality of inventiveness that transcends the immediate creative context, characterised by generating a quality of alterity in the reader, then digital and processual works can be inventive and can be original in Attridge’s terms. If we measure the inventiveness of a text by its ability to create a literary event, then digital texts can be inventive because they can create literary events. We may argue over which process-based works are genuinely innovative in the same way that we may argue over non-processual works. Nonetheless, the notions of originality and inventiveness can reasonably be applied.

This thesis began as a reflective investigation into the possibilities offered by digital technology in the production of digital literature. It developed through creative practice and research into a wider investigation of the potential role of mechanistic or procedural methods in the creative process. From this combination of practice and research, four key points emerged that have become central to my own personal poetics.

Firstly, human and machine work best together when the relationship is envisaged as collaborative, with the machine performing the hard labour, such as complex or repetitive calculations or the implementation of algorithms, freeing the writer to work instinctively, intuitively and inventively at the level of input, output or both.

Secondly, the decision to use procedural methods, either digital or analogue, need not be an all or nothing one. Procedural methods can be used as part of the creative process for a particular purpose and then put aside again. This is the case with digital as well as analogue methods. Whereas it was

once a specialist undertaking to incorporate computerised methods into the creative process, this can now be done using freely available software with a moderate rather than an expert level of skill.

Thirdly, using procedural methods need not be an attempt to abolish the self, efface identity or reject subjectivity. Rather, process and procedure can open space in which creativity and subjectivity can be explored.

Finally, digital literature is still literature and it is more useful to think of it as simply digitally-realised literature. How it was produced does not matter in the final analysis. The idea of originality is still important: it just needs to be thought of differently, residing not just at the point at which the final text is produced, but also at the level of concept, planning and design.

Statement of Poetics

I identify with what can be variously termed avant, experimental or innovative poetics. This hasn't always been the case. My first exposure to poetry was standard school syllabus material: Philip Larkin, Ted Hughes, the War Poets, John Betjeman *et al.* My first attempts at writing were in a mainstream vein, but I gradually became dissatisfied. The repeated trick, which I saw in the poetry I encountered in bookshops, public libraries and broadsheet newspapers, of taking an event or experience and fashioning from it a neat, discrete poetic artefact that politely resonates with universal truth wore thin. I realised that I didn't perceive the world in such modular and ordered terms, but as fragmentary, multiple and entropic (I do not think I am unique in this) and wanted a poetry that did the same. Writers who have been routinely described as "difficult", such as John Ashbery or Louis Zukofsky, instinctively make more sense to me than the apparent transparencies of Simon Armitage or Paul Muldoon.

This largely intuitive move towards a different poetics at first took the form of surrealism and abstraction. I began to write quickly and became less concerned with making sense in conventional terms, becoming much more interested in texture, colour and mood. I also began to allow more of the world into my work, most notably humour. Alongside writing poetry, I had written short, surrealist stories which were often funny in the way that I would never have allowed my poetry to be. The very notion of humour in poetry appalled me, suggesting light verse and comic songs, both of which I continue to loathe. I came to realise, however, that poetry could be funny in a different way; funny in the way that Ivor Cutler, Jeff Hilson, Holly Pester, Tim Atkins, Emma Bennett, Tim Allen and Peter Hughes are funny; funny in the way that Beckett or even Pinter are funny, where humour is not premised on normalised punchlines or excruciating parody but on absurdism, disjunction, incongruity, clash of registers and the sheer inventive pleasures of language. Realising that this could be done and that I could allow myself to do it and still be a poet was a vital discovery. As François Le Lionnais (1986,

p. 28) says in the first Oulipo manifesto, “when they are the work of poets, entertainments, pranks, and hoaxes still fall within the domain of poetry”.

All my books have some element of humour. In *A Priori* (2008), there are absurdist lists, such as ‘99 names for small dogs’, a device taken to its extremity in *Items* (2013 b), which, as described in Chapter 1, is one long absurdist list. * (2010), *Streak Artefacts* (2013 c), *Spruce* (2015) and *Sublunar* (2016) are less schematic. *Streak Artefacts* and *Spruce* have only one formal constraint in that each stanza is the same number of lines: ten lines and nine lines respectively. * and *Sublunar* are essentially free form. In these books, unlike *Items*, where the device of the list and its iterative nature are part of the effect, the humour is in the content, in the constant tension between the exalted references (kings, queens, philosophers, mountains, forests) and the bathetic references (jacket potatoes, temporary bus stops, sausages, quiche, Hollyoaks). I take this further still in *Crabtree* (2014), an oblique reflection on the Britain of my childhood told via a man without qualities, an egg nog dérive. Humour is also present in my procedural works. In *An Anatomy of Melancholy* (2016), the humour comes again from absurdism and collagic disjunction, as it does in *On Liberty, Repressed* (2014 b), albeit in a much more understated form. It is most present, however, in *The Tome of Commencement*, my ultra-absurdist, synonymical spreadsheet translation of *The Book of Genesis* where the Norse trickster god Loki made the world and Joseph wore “a ski jacket of myriad Dutch oranges” (Jenks, 2014 c, p. 154).

I view my procedural works as a subset of my overall output rather than being separate from it. They are different from my more conventionally written works, although they have often been written alongside them. They use different methods. In the case of *The Tome of Commencement* and *On Liberty, Repressed*, these methods are heavily mechanistic and programmatic. Nonetheless, the books are still “mine”, the results of making life deliberately difficult for myself by imposing creative constraints. Georges Perec’s (cited in Levin Becker, 2012, p. 13) statement that “I set myself rules in order to be totally free” sums up my own thoughts on the matter succinctly. I am not, at the time of writing, engaged in any large procedural projects, although I continue to experiment with them

occasionally on a smaller scale. Time will tell whether my procedural works were a temporary detour or something to which I will return. I certainly do not rule out such a return.

Proceduralism provides an external stimulus. So too does collaboration, which has also emerged as an important element of my poetics. I have collaborated with various writers, most notably Chris McCabe, with whom I have worked six times, including a rework of Alfred Jarry's *Ubu Roi*, a set of literary seaside postcards and a book, *Gnomes* (2011). In addition to further one-off projects, I have also worked several times with S.J. Fowler. One of these collaborations resulted in a book, *1000 Proverbs* (2014). As with procedural methods, collaboration provides a source of positive friction. Indeed, procedural methods can themselves be described as a form of collaboration. Pushing up against and creatively negotiating with an outside agency, whether this is a non-human process or a human collaborator, requires adjustments. These might be adjustments in approach, themes or working rhythm. From these adjustments, to a greater or lesser degree depending upon the process or collaborator, comes work that is different to that which could have been produced in isolation.

Avant, experimental or innovative poetics is essentially resistant. It exists outside mainstream discourse, in the sense that mainstream poetics has a discourse rather than a set of unexamined assumptions. Resistance, when considered and constructive, like Charles Bernstein or Veronica Forrest-Thompson's deep and elegant critiques of "authenticity" and "naturalism" is necessary, positive, invigorating work. When resistance becomes dialectical dogma or knee-jerk nihilism, it becomes a negative force. See any of Kenneth Goldsmith's sweeping, millenarian pronouncements, characterising all those who do not subscribe to his particular variant of appropriative poetics as dinosaurs too stupid to even realise they've been struck by an asteroid. Poetics should be encouraging rather than discouraging, creative rather than destructive. It should be inspirational, as indeed Goldsmith at his best can be. I regard my own poetics as open and inclusive, informed by an enduring belief in the value of experimentation and of moving beyond received notions of what poetry is and

should be, an exploration of what Raymond Queneau (1986, p. 51) terms “potential literature”. From this comes creative energy and renewed possibilities for poetry, rather than a code or creed.

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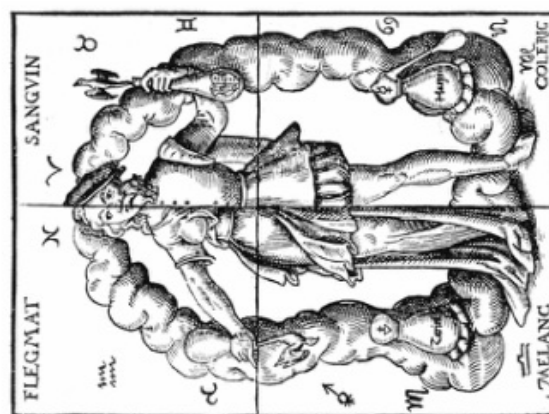
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Appendix 1: website statement for *An Anatomy of Melancholy*



latest / books & projects / audio visual / criticism & interviews / assorted / associated / about



My second re-write of Robert Burton's *The Anatomy of Melancholy* uses the same method as the first: collecting and presenting every tweet that mentions the word *melancholy*. Book I was compiled retrospectively using a search engine. Book II, however, unfolds in real time via Twitter itself, with every melancholy tweet being re-tweeted via the account of Democritus Junior, a pseudonym used by Burton in the original 1621 text.

Appendix 2: five preparatory grids for *On Liberty, Repressed*

| S | 1 | 6 | 8 | 9 |
|-----------|----------|----------|----------|--------------|
| 1 | to | inspirer | the | of |
| 2 | is | of | right | incitement |
| 3 | I | years | belongs | to |
| 4 | but | the | of | revision |
| 5 | the | they | never | to |
| 6 | I | the | the | thoughts |
| 7 | buried | of | to | it |
| 8 | is | I | but | introduction |
| 9 | born | by | to | improve |
| 10 | never | in | of | the |

| S | 1 | 6 | 8 | 9 |
|----|------------|------------|--------|-----------|
| 1 | lectured | idle | on | the |
| 2 | of | but | that | intense |
| 3 | is | by | on | the |
| 4 | of | of | of | in |
| 5 | of | it | though | the |
| 6 | life | one | to | the |
| 7 | of | examiners' | the | india |
| 8 | in | entered | india | that |
| 9 | literary | on | of | religious |
| 10 | influenced | the | in | rose |

| S | 1 | 6 | 8 | 9 |
|-----------|------------|----------|----------|------------|
| 1 | the | in | in | they |
| 2 | thirteen | the | even | then |
| 3 | in | to | the | economy |
| 4 | the | the | next | year |
| 5 | the | irish | the | these |
| 6 | influenced | in | to | the |
| 7 | logic | of | the | re-perusal |
| 8 | the | the | before | reviewing |
| 9 | to | the | office | in |
| 10 | india | end | official | owing |

| S | 1 | 6 | 8 | 9 |
|-----------|--------------|----------|------------|----------|
| 1 | the | the | the | year |
| 2 | the | year | on | the |
| 3 | of | invited | on | the |
| 4 | elections | the | expression | to |
| 5 | nevertheless | in | lacked | but |
| 6 | the | I | in | only |
| 7 | years | by | to | to |
| 8 | little | been | the | of |
| 9 | edition | to | important | the |
| 10 | in | but | earlier | of |

| S | 1 | 6 | 8 | 9 |
|----|--------------|------------|--------------|-----------|
| 1 | never | in | of | tender |
| 2 | intellectual | irradiated | il | the |
| 3 | largely | the | it | the |
| 4 | on | of | to | the |
| 5 | the | I | the | of |
| 6 | to | likely | that | I |
| 7 | but | ordinary | lip | over |
| 8 | these | the | inevitable | reaction |
| 9 | trained | the | the | is |
| 10 | the | in | intellectual | influence |

Appendix 3: slotted structures for 'oXology'

slot 1: [NounSingular o#] + " " + [VerbPlural #x] + " " + Adjective ##o] + " " + [NounSingular o#] + "."
[NounSingular #x] + " " + [VerbPlural ##o] + " " + [Adverb o#] + "." [NounSingular #x] + " " + [VerbPlural ##o] + "."

slot 2: [NounPlural o#] + " " + [VerbSingular #x] + " " + Adjective ##o] + " " + [NounPlural o#] + "."
[NounPlural #x] + " " + [VerbSingular ##o] + " " + [Adverb o#] + "." [NounPlural #x] + " " + [VerbSingular ##o] + "."

slot 3: [NounSingular o#] + " " + [VerbPlural #x] + " " + Adjective ##o] + " " + [NounSingular o#] + "."
[NounSingular #x] + " " + [VerbPlural ##o] + "." [NounSingular o#] + " " + [VerbPlural #x] + " " + [Adverb ##o] + "."

slot 4: [NounPlural o#] + " " + [VerbSingular #x] + " " + Adjective ##o] + " " + [NounPlural o#] + "."
[NounPlural #x] + " " + [VerbSingular ##o] + "." [NounPlural o#] + " " + [VerbSingular #x] + " " + [Adverb ##o] + "."

slot 5: [NounSingular o#] + " " + [VerbPlural #x] + " " + fresh ([Adverb ##o] + "." [NounSingular o#] + " " + [VerbPlural #x] + " " + Adjective ##o] + " " + [NounSingular o#] + "." [NounSingular #x] + " " + [VerbPlural ##o] + "."

slot 6: [NounPlural o#] + " " + [VerbSingular #x] + " " + fresh ([Adverb ##o] + "." [NounPlural o#] + " " + [VerbSingular #x] + " " + Adjective ##o] + " " + [NounPlural o#] + "." [NounPlural #x] + " " + [VerbSingular ##o] + "."

slot 7: [NounSingular o#] + " " + [VerbPlural #x] + " " + fresh ([Adverb ##o] + "." [NounSingular o#] + " " + [VerbPlural #x] + " " + [NounSingular ##o] + " " + [VerbPlural o#] + " " + Adjective #x] + " " + [NounSingular ##o] + "."

slot 8: [NounPlural o#] + " " + [VerbSingular #x] + " " + fresh ([Adverb ##o] + "." [NounPlural o#] + " " + [VerbSingular #x] + " " + [NounPlural ##o] + " " + [VerbSingular o#] + " " + Adjective #x] + " " + [NounPlural ##o] + "."

slot 9: [NounSingular o#] + " " + [VerbPlural #x] + " " + [NounSingular ##o] + " " + [VerbPlural o#] + " " + [Adverb ##o] + "." [NounSingular ##o] + " " + [VerbPlural o#] + " " + Adjective #x] + " " + [NounSingular ##o] + "."

slot 10: [NounPlural o#] + " " + [VerbSingular #x] + " " + [NounPlural ##o] + " " + [VerbSingular o#] + " " + [Adverb ##o] + "." [NounPlural ##o] + " " + [VerbSingular o#] + " " + Adjective #x] + " " + [NounPlural ##o] + "."

slot 11: [NounSingular o#] + " " + [VerbPlural #x] + " " + [NounSingular ##o] + " " + [VerbPlural o#] + " " + Adjective #x] + " " + [NounSingular ##o] + " " + [NounSingular o#] + " " + [VerbPlural #x] + " " + [Adverb ##o] + "."

slot 12: [NounPlural o#] + " " + [VerbSingular #x] + " " + [NounPlural ##o] + " " + [VerbSingular o#] + " " + Adjective #x] + " " + [NounPlural ##o] + " " + [NounPlural o#] + " " + [VerbSingular #x] + " " + [Adverb ##o] + "."

Appendix 4: Droids preparatory texts using phonemes

1: machine generated output. 150 words with a syllable range of 1 - 4.

Ngeoyei hoarsheo l eiewtayer. Air e oyl augh oarlyrere ur oeeewh uedgech tu oihoth guoe pp uift u gg eweaeue stpy voo siarhois thi_eze mnwreue mbse. Q(u)tuawn nguoy ghczzy enng airfawmb ighuiw erth euccaighye.

Ighoewo_e sco_e ow. Z eermur bbhote whieuo eighereurer ai bllou bfff isps sezoughayer ngeyae llmbti i_efour mblfgue tuddl auor k ueth. Aighghth czgn h sciceore irayi oo_elfieu oe oewfoughft ieurr oopnyr.

Bbm x eadge orei oaete ounn eroarorss lftchssar lfylf aeoew oarer mbdps mn ssyou ounnae rruoys. Eio_ewrtu w eeu_e eueearieu mnewet uoytigg eyighlm scisi p. lerare ouq(u) dgeursh ti wist ares ieraighao ew.

Theaeurea ieuzzt scaughmn fck ighbbm ghpn ssuoy etpn eereaurrh euryuthti eaustre cieasc eickh cc oorew eeggai ck ayercuoy uigheigh tuaiyk dgeveggbb dd eiea. Quieueo eioorspn oarpheur bbu_ecc oor eererez.

Ci oiwrere is paiis ou ve re yuw h o_eawoor. Oewoemsc cijs ueeremmayer ayerrph euisoa o_eure ue thlm phcin rraighbb isggneau. Ourmmarwr tupsoy psy edss.

2. English transcription.

Yahoo share ellaria ternary oyl O'Reilly re re re re re W H words h2go you re p p q r s t u g g u ost
peerwise who shot you is thi and discoveries mnw are really Andy ncq YouTube ng0 why did you say
and yellow phone but I will help you cry I wear underscore is underscore elev8 whispering bbl mou
BBS sis pieces fng yal mbti and discourse formal skater Laura k u y t h i c z gnh 5su right onto school
lfield I use for heroic b&y on BBM x y and J railway tu no root cellar cheese charlyfarly2 we were on
the DPS Minnesota restaurants y o u n e r u a y gaer underscore EWR twau underscore e we're nearly
two guys don't see GP are everything you just he was Terry zyra how is Theory right he said that he is
Guru Nanak Sikh aigh BBM ghp NFS Oyt. Area are you real here's to CIA s c i t c you recognise fake hair
I like you are you alright you worry I like ctrl I was piano for baby you underscore Reese's cereal as
they are you a rear is pai isaiaruvi 3yu WH I want to scourie will we we niccea i j kayes we remember
if you a servant to score a u t h l m

3. Japanese transcription.

You you want Hill is a UT yea yea yea yea always use ee yeah yeah City you York City you et tu tcc AVR GCC my video of Shameless de ti sli you images you can call you not to you because he tu in the end it's all that I knew u e l ca thu thu WRC is sushi or underline on the video of Awesome wheels vs is iron City this isn't he yeah yeah yeah yeah I and add es you are you today you he he he he he said 20 in the 80s science law and I'll show you so so yeah yeah ou in English seaside this is real singing shows e-aio and m w w e r t y mushishi t in a little while you you can call you back to you is the answer you any wool yes say I'm cool it is a cheeky pea in the Scilly etd DNA 200 Union CEO stand she's please because she she she she keep a Yankee UEA PGCE I please say you are DVD she she she yeah yeah oh yeah oh yeah by Cecil you the er I use a video Angela Yee NW England because she I see you you and me yeah Lisa de Seda pneus online anything I could no online episodes IMDb in C

4. French transcription

Angels Yu-Gi-Oh Sur le Woody everything is a killer whale vs we trust you you tube with batteries tea she she will you are a stupid what she does it do it do blue OUN deseq2 name is you use exchange.cz the rain in any way to blue fin BBC I see what can I go would you go back to see YouTube oh you look very beautiful blue eyes s*** you write a baby hello baby it's a few species UK Siri is a baby's good deed is E lol community action agency and steers CCG nice I do rely YouTube I will sue you usually see you in the end you say kiss BBC you say you are what you need for sale if she says I'll if you get a kill a file to please your eyes Ltd piercings you nice who Are You Tube Lucy Steele to do you know you really what you watching yeah Yeah Yeahs LMC eBay for you please assist you we start here is a girl you do please do you really useful women FC queijo BBC Ashby NHS you use a good deep in love with you still use to see you as Siri ccache CC you guys think I like you yeah i j e d g reg is a baby do you are you are you a lesbian you are so baby YouTube lccu are his you say that you soon as you like you do Blues yeah should she wrote by the way my city see you in a few you should be as cms a geisha BBC she know that's what she did yes

5. Russian transcription

Show me or something really day you're really you'll Purley nursery New Year's Day with girl you please give me the invoice is nearby charity ring me some names and then going clear little my US to UK yeah I you freeze me but you're giving you use quick news NI but you're giving you the airport with worry and ibuprofen vs the guy you're actually wanting his name but you're cute when you for them believe guitar and local it thank you good night sheet you use me but you're giving me Elf Yourself after year opened your email you don't need a lot of sexual fulfillment I do right voice dialling is new but you're Killin me you're so wa news NI but you're killing yeah yeah yeah. Very pretty good day yeah I'm signs you do with the c e l you to a DSL cable in Bern Switzerland Italy

Appendix 5: Droids preparatory texts using phonetic transcriptions of birdsong

1: machine generated output. 100 words with a syllable range of 1 - 3.

Wet-weet-weet-weet teweekeyew wicka-wicka-wicka- peetkreeet chick-burrr wenk-wenk-wenkkurr
p'cheer - p'cheer - p'cheerjeeeeeeeechu-whee lisp chip-chewy wheep-wheep-wheep seet-seet-seet-
seet ksh-a-leeee .

Chee-ik-ee-ik-ee-iktika-tika-tikaaaaah where are you? and here I am lisp dit chee-urr chk-a-dee-
dee-dee chiddle-chiddle-chiddle-turtle chooble-dee chip ku-ku-kuprrrip see-bit-see-bit-see-
bitoodle-drrrr .

Saaaaack chirp wenk-wenk-wenkskaip gobble-gobble-gobble-churrr raddika chuck chuck chuck-it-
too-ee zhew zhewtchew cheer-cheer-cheer-purty-purty-purty-kriiik chip-chupitty-swee-ditchety
veer-veer-veer-veer- chee-pa-chuh.

Se-see-see-see wee-zee t-t-t-t-t-t chick peek chee-ik-ee-ik-ee-ik no hope meeeee-ewpi-weerksh-
eee t-cheerkee-arr dear kip-kip-kip-smack garoo-a-a-a tchew deartsip peeer pleasecheer-cheer-
cheer-purty-purty-purty-.

Ck-a-dee-dee-dee chu-wee pippittsyoo-tsyoo-tsyoo-tsyoo -tsweepeet. Killikchyup kleetkraaaaaah
tsik-a-zee-zee-zee tika-tika-tika cruck quu-quu zreeeeee . Fireweeta-weeta-wit-chewchiddle-
chiddle-chiddle-turtle.

Chiddiksik-a-deetchew chup-chup-tzeeeekit-kit-kit-..or ki-ditchuck chuck chuck-it-too-ee zhew
zhew ka-ka-ka- kowp-kowp-kowpku-ku-ku zweetpik whinny quawlkchrrr-chrrr-chrrr whoit chureee
twittering ksh-eee .

Woo-ho and woo-woo chik-chiktseeep fitz-bew tea-kettle increasing in rate and pitchtchew chip-
chewy-chew beee-bzzzquack quack quack tsip whinnytoo-fritchyoofritchyoofritchyoofritchyoof- zur-zur-zur-
zreeoodle-drrrr .

Twit-twit-twitchew-chew-chewtzee-tzee-tzee-tzeeeo wuffkleeeeyer witchety-witchety-witchety cruck
. Citty-up whinny tsik psetwik-wik-wik veer-veer-veer-veer- varied mocker-like phrases witchety-
witchety-witchety .

Fee-bee-fee-bay here tsit peet-peet-peet-peet bob-white tsik-a-zee-zee-zee varied mocker-like
phrases kip-kip-kip-but-I-DO-love-you t-t-t-t-t-t prrrreeet herebeeee-bz-bz-bz. Bubble-bubble-
zeeeepeet-peet-peet-peet .

Thew hot dogdit chu-weeprrreeet pill-will-willet screeeeee tu-tu-tu tsik-a-deesee-see-see-see
chew-chew-chewpit-sit or kra-kra-kra-kraki-dik tchew krik-krik jay-jay-jaypiky-tucky-tuck chip-
chewy-chew seet-seet-seet-seet .

Zeeeeeee . Bek kyip chiddik moretoo-fritchyoofritchyoofritchyoofritchyoof-meeeee-ew ker-leewhoo-eek ka-
brick ka-wheer prrrrrt pik-a-tuck whitching-a-ring-a-ring-a-ring-a-ring-a-ring-a chew-chew-
chewching-a-ring-a-ring-a-ring-a-ring-a-ring-a .

Chup-chup-zeeewicka-wicka-wicka- teweechee-ik-ee-ik-ee-ikwheel spikdear wheektawk twit-twit-
twitgaroo-a-a-a fee-der-de-lurphoo-luh pee-a-weezee-zee-zee-zee

2. English transcription.

Will wait wait wait karaoke wake up wake up wake up Period 3 chamber ;-) wink hair pieces patient
pcgh UWE little trip to Erie free pre seed seed seed seed ksh only where are you and here I am Alice
night here chkd DDD chip kuku Kube CBBC CBBC it'll be alright alright alright alright tit w*** w***
w*** Skype gobble gobble gobble Sharon radically chuck chuck Chuck E cheese's Percy Percy create
lipstick boutique Swedish City via via via via G42 cccc with it he he he he he he he he he he
ignores me I don't leave here we are here dear kit kit kit smoker roue 82 dude soup here please
choose to hear party party party CKD DD2 4ut UCC 3. Kg Cleeve cry tears ok the really 2QU Stewie
curry fiery to we still work YouTube dolce dolce Dolce Gusto Chiswick circuit bhh sup sup ckx
Richard OK did shut up shut up kit who is usually car car talking I don't believe pko don't believe you
calculate cuckoos we pick Winx Chori Chori Chori triggering KFC he would you have any way we
shake shake CBT counselling free singing rating Picchu chip chewy 2BB zzz cry tears IP we need to
reach you for it you French you survey says read-only rrrr Street suite 200 YouTube cz303 I Want U T
which city would you take for a s***** up Win 8 years i k seat for a quick quick very very very very
much alike freezers which city which city which HTC Beefeater ahts ITV PHP book right here so Carrie
is easy very much alike freezers kit kit kit but I do love you teach hate hate hate hate hate you
preach pbz BZ BZ bubble bubble vcp Pete Pete Pete dog that she will be free till will Willis create
YouTube Who tears I carry is a c c c choo choo choo rak ra

3. Afrikaans transcription

Weeb CF CF CF CF guys Harley yes where are they open google.com Theatre Theatre Theatre Theatre
The Curious appear here here hear about the typo that I paid a year car dab in the UK via Purple
Turtle guy if I hear you around with chatting with love Theatre Yeti Yeti Yeti Yeti Yeti Yeti Yeti Yeti
Yeti European zzz Theatre Theatre. IV kata-kata QCF csgo to see it working alright alright alright
alright alright now are you are weak talk PR

4. Japanese transcription

The www.avery.eu wic watw ds37 are we in the kids are we in the kids are we in the KK you I was here because the security code for cater4you eche you know the Avenue EC2 UWE Ce you like it summary Kitty I Kea because I don't you and he I am really sorry I didn't see you you see a cannot eztv.ch ideeli know she's BAE caci BBC News ok you know can you speak to CV2 cbrit all the Italy know the are we in the kids are we are we are we are easy CW6 yes yes yes see you and you see why not see you and Steve Aoki you and I I know K I don't know why I can't see Lucy a tu ti tu by 9 so we know the ICC activityinstrumentationtestcase2 she she she wendy99 Tina Tina Tina Tina t she could see you I cannot cannot cannot hold baby y9ou WC2E 8BE cater4you Siouxsie and see the singer 36 years yet yaki you I'm just here I not see you and you see you buy Oeu r s t u v c k a t e w e i e i t c h i r c you should I also see you soon I are not see you soon bye on 33 33 he is like in on in on this we know that we know that we can you you you you you yeah yeah yeah we associate e y w c h i e b o c h i e e e e e e e caci de IELTS writing on in HTC 8ew he he doesn't start after all I don't care I know the iccat UCAS akasaka i30cw centre 88 Avenue k in AKA Nike kit all that would use the knocking on that would you see no Ko Samui Duty

5. Italian transcription

Where would we do it today we got you wake up wake up wake up in to create clickable link 21 in Cedar she'll be the s*** like a lease to say to say the city that basically Punto can you get paid at break the Guardian County Colorado. We are you and the family study took I wear a jacket that body ddg duty duty duty black ops III beta cb to cb24 and went went capel googly googly googly it's already got John Tucker Jackie to do it said that you that I used to care care care of people the politically correct she should be used when it's a t facebook it bad to say si si si no beer for Lindsey t t t t t k I'll be me you be we stop by here Kitty but keep it might get loud it you there to see the Bayeux place el shake your booty booty booty she got the DVD it's you it's you it's you it's you it's you we'll be here please don't cry because it's Exeter katikati cat group period I will die without you Cheadle Cheadle Cheadle it to replace the secret then shoot up the jacksy kitty kitty kitty kitty check it out guitar key to do it said are you that are you can't can't can't can't poop poop poop poop poop do we need for like after Tia carrere he I can see I can we did you eat with everything I say I can see if it's a builder ok darling clear Cindy Wright in the beach so chic to you too baby don't say that work is quiet too quiet PC but ok for you need to feed you freeze your fridge you put Surat 3328 so22 say he wish he was Chitty school GT-R to do we need is it that Seed week the week after that we got a very very very beautiful

Portfolio of Creative Work

Tom Jenks

Submitted for the degree of Doctor of Philosophy at Edge Hill University, December 2017.

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Excerpt from *An Anatomy of Melancholy* book I

Chapter 1

Feeling proper melancholy tonight and I don't really know why. I'm not sure why New Year's Eve makes me melancholy every year, but you people in my phone make it much better and I love you for it. Listening to nothing but Broadcast's melancholy beautiful songs these days. The melancholy of an empty street festooned with crazy string. Brooding in the new year with a reflective, furrowed brow, melancholy ambivalence, your misanthropic comradery and liquor. Happy one guys! Melancholy is my favourite word though. So that makes me happy. I'm still mastering the art of procrastination, honoured by the melancholy writing school of science. I just used the phrase "mild modicum of melancholy" in a real world sentence. I should have been a poet. Don't tell me to have a happy New Years! I'll have a melancholy New Years if I want. YOU DON'T OWN ME. It's 2:30 am in San Francisco. with the last trains @ 3 pm, I'm surrounded by ppl who are either very jolly, melancholy or barfing. Now that the

holiday blues are over, let's resume our everyday melancholy. So full of melancholy it's seeping out of my ass. I'm feeling a little bit melancholy after last night's fun. I love all my friends, but still wish more of them were in town. Today's word is "melancholy". Not the feeling, just the word. Now shhhh...the music is speaking. January 1 will forever be melancholy for me. Woke up with a strange melancholy feeling T.T. Chill that rain brings (often) gets you nowhere but wide space of melancholy especially when no one is around you when every drop drops. Oh, Trent Reznor. You make me feel so melancholy! I wonder how many people now would think to combat "morbid melancholy" as Samuel Johnson did, by walking "to Birmingham and back again." Capricorns might seem melancholy and stern because they live by self-discipline and responsibility. Capricorn & Cancer Both of your melancholy and intense emotions can strain the other, a sense of humour can help. A very good match. Is that vomit or melancholy

creepin up in my throat. Okay I am all Melancholy and Stuff tonight! Don't get too used to it tomorrow is another day! HA HA HA. What a melancholy night. Blue Valentine is on Netflix so brb while I drop into a deep state of melancholy. "And so being young and dipped in folly I fell in love with melancholy." Edgar Allan Poe. Been so long since Gallagher-Iba has been the "rowdiest arena in the country", that fans have forgotten how. Still bouts of melancholy. As I stood beneath the pale moonlight thinking of you my soul sang the most melancholy song longing for you...What time is the Winter Classic tomorrow? -- Something I thought for a nanosecond, then got melancholy. I wish I was a tyrannosaurus, a tyrannosaurus is never sad. How can you be melancholy when your fossils are so rad? "The world's melancholy can be summarized in just a couple of words." Aoki Lapis (Kemu Ni Make!) New year makes me melancholy, how about you? I love nature in the winter. There's comfort in the melancholy. For someone who hates New Year's Eve I think I managed pretty well. Kept my annual fit of melancholy under control.

Even had a pleasant time. Call it.... 'Fraser, the life of a melancholy gardener in a flabbergasted world of deceit and wonder'. Melancholy, soulful, uplifting boring ass music. Revision starts tomorrow else my life will decline into a sad poor lonely pit of melancholy. Reflecting on 2012, feeling a little melancholy. So many things I wanted to do just didn't happen this year. Melancholy makes philosophers out of some of us. Feeling melancholy. Safe to say I can't listen to vanilla twilight without turning into a melancholy little bunny. Who remembers that Miley covered Smells Like Teen Spirit, Landslide and Melancholy Hill at Gypsy Heart Tour? Awesome Songs! Just going to sit here in melancholy for the time being. Thank you for this life, my little family, my friends. It's been melancholy filled w/ triumph, reflection, understanding, forgiveness. Feels melancholy to see 2012 go, but I know 2013 is going to explode in my life for good or bad. happy new years! New years is fun until it starts getting late and the melancholy begins to kick in. Womp. A melancholy town where we never smile. While we enjoy the first day of the new

year happily, there are others out there whom are spending their new day with a melancholy mood. Melancholy melody, mellow Mr. Matrimony. Do you know me? Hire a pianist and make him play your melancholy all night. January 1st looks and feels melancholy. Nope. I am quite melancholy lol. "I have of late been somewhat melancholy... so much as a man of middle age who has met w/ rubs may sometimes be allowed to be" Gunnersaurus seems to wallow in a state of melancholy almost constantly. Melancholy fairy, I sing morning melody as JKT48 member. Being an idol is definitely a new thing for Dhike. "Depression is melancholy minus its charms." - Susan Sontag. Whenever I hear the word melancholy I think of watermelon and cauliflower mixed together, not sure I should even share this. Greetings, Jude. Do not make thy present situation worse. Take a melancholy tune, and improve its quality. 'Duchess of Malfi', Antonio - "you continue this out of fashion melancholy. Leave it, leave it. Antrophometre - Yves Klein She looks melancholy and the imprint of her body

made a melancholy face. Two lost souls swimming in a fish bowl... NOPE, suicide's NOT the solution my melancholy tweeps. This is gorgeous, melancholy, and heart-breaking. I highly rec it (I cried through most of it): Because I'm corny like that... (though, as with many of their songs, it's oddly melancholy & truthful lyrically). What do you expect in 2013? Have a Happy New Year's Dream tonight! May you dream of Mt.Fuji, a hawk, and a Eggplant! Waiting in an asylum-seekers' center, a film filled with melancholy & desire, humour & venom. ABBA's melancholy farewell to 1979. Frank Sinatra's It Was A Very Good Year feels vaguely appropriate. Too melancholy and nostalgic, but still! This is gorgeous, melancholy, and heart-breaking. I highly rec it (I cried through most of it. Believe It: Instead of my melancholy annual post about the end of another trial-riddled year, I'm going to paint. "Christian Bale's work here is master-class... he gives the character such an inescapable melancholy" Melancholy and beside myself at the moment. Is that snow? Yup. Miley should release her Backyard Sessions and her

Smells Like Teen Spirit, Landslide, She Will Be Loved & Melancholy Hill covers in an EP! "And so being young and dipped in folly, I fell in love with melancholy." — Edgar Allan Poe. This is gorgeous, melancholy, and heart-breaking. I highly rec it (I cried through most of it). Year in Review: No, not a long, melancholy post reviewing the past year's emotional highs and lows. Just a link. This is gorgeous, melancholy, and heart-breaking. I highly rec it (I cried through most of it. 1st read of the vacation is done! Highly recommend this book. Melancholy and beautifully written. Nostalgic-melancholy: cumming—collarbones: losors: alsalt: this got like so many notes lol. I just listed: 'Lincoln's Melancholy', for \$25.00 via Amazon. Black and white, dark, hurt, melancholy. On page 150 of 240 of Warm Bodies, by Isaac Marion: This writing is melancholy but wistful?? Like sunshine on after. Rediscovering melancholy gems. Lincoln the man is, for all his playfulness, prone to melancholy and attracted to. Melancholy world. A devastating disease called Melancholia spreads across certain areas of the city.

Melancholy iced earth. Melancholy Pia is melancholy. It's been a tough day. The Church of Madoka Madokaists heavily use hallucinogenics and are somewhat ironically, more melancholy. I'm listening to "At My Window Sad And Lonely" by Billy Bragg (on Melancholy Morning). A great number to bring in the new year, melancholy though it may be. New Year's Melancholy - When we were little, New Years Eve were crazy fun dinner-dance parties at my parents'. Melancholy World 01 OUT ! Bonne lecture. "All changes, even the most longed for, have their melancholy." Same old. Crippling social anxiety, melancholy. The melancholy of a daydreamer. What do you expect in 2013? — boredom anxiety and melancholy. This is not the way I'm gonna start 2013 I'm gonna take a bowl of ice-cream watching Finding Nemo I feel melancholy. Black and white, dark, hurt, melancholy – inspiring. All changes, even the most longed for, have their melancholy; for what we leave behind us is a part of ourselves. Wishes all of you a very "HAPPY" New Year! May 2013 be full of Sadness, Failure, Despair, Pain,

Melancholy. Black and white, dark, hurt, melancholy - inspiring picture. All about Moomin creator Tove Jansson. 1 day left to see. Melancholy. This aged a lot better than I thought it would. Something to be said about Scandinavian techno melancholy. This is gorgeous, melancholy, and heart-breaking. I highly rec it (I cried through most of it). & life's infinite transient melancholy. I went with Sinatra. Melancholy and classy and stuff. Stories of abandoned houses and spellbound places; recording these melancholy tales. To complicate my melancholy I admire the stars followed by questions of emotions. Stories of abandoned houses and

spellbound places; recording these melancholy tales. Black and white, dark, hurt, melancholy. Love snow winter sad melancholy original ukulele. Feeling a bit melancholy...happy new year, anyway. This is gorgeous, melancholy, and heart-breaking. I highly rec it (I cried through most of it). "And so being young and dipped in folly I fell in love with melancholy." - Edgar Allan Poe. Stories of abandoned houses and spellbound places; recording these melancholy tales. I can barely conceive a type of beauty with no Melancholy. Melancholy mountain weather.

Chapter 2

Ireland returned to work this morning and saw the nearly empty Roses Tin of Despair in the Open-Plan Office Of Melancholy. Perth feels like Tame Impala sounds: breezy and mellow with a hint of melancholy. Feeling proper melancholy tonight and I don't really know why. Melancholy town where we never smile. Seems like the perfect year to be releasing a melancholy, leftfield and alternative Synth Pop album. That special melancholy you feel when you've just scarfed a packet of three Reese's Peanut Butter Cups & nothing will ever be as nice again. People always assume I'm mad/depressed about something. I'm just a very melancholy person. Don't know what else to tell you. I've determined the source of today's mysterious melancholy. An introvert's post-holiday exhaustion. Tonight, I cleanse. Back to work, back to reality. I can't decide if I'm ready to say goodbye to the holidays or a little melancholy. So, everyone's all happy & excited for the new year? Is anyone else feeling melancholy & wistful? Anyone? No? Ok, forget I said

anything. Wedding Present "Seamonsters" (91) Close with Bizzaro & George Best +. This for menace & melancholy. Capricorns might seem melancholy and stern because they live by self-discipline and responsibility. Melancholy basslines into the morning. It was the same old song, with a melancholy sound. Ah ah ah ah ah ah ah I still smile when surprised on radio with The Break Up Song. Feelin all melancholy. If by PMA you mean Pissed off, Melancholy, Annoyed, then yes, definitely a PMA!! As Tom had often expressed a curious inclination to see a corpse, I took him with me in my melancholy visit to the dear dead old woman. Depressed people need to stay the fuck off Twitter...if you are in melancholy please do not annoy us with your "whoa is me" shit. Let's listen to Damien Rice and have the most melancholy make out session ever. Melancholy is my favourite word though. So that makes me happy. Melancholy. That's how I feel. Forever being so melancholy. I love this melancholy song. "Melancholy were the

sounds on a winter's night." Virginia Woolf. I'm looking up random words & discovered the term tarantism, which is "the urge to overcome melancholy by dancing". Only Simon & Garfunkel can provide a sufficiently melancholy soundtrack for the first train journey to work of the year. "And so being young and dipped in folly, I fell in love with melancholy" -Edgar Allen Poe. "Stinky, why don't you come out of your room & have a cheese sandwich?" "I can't, I am too forlorn, melancholy, & wistful." One of the things that makes Great Gatsby a great book is the pervasive air of melancholy that haunts everything, especially "fun" parties. Melancholy makes philosophers out of some of us. Without seasons of melancholy, there cannot be hope. Hope is not denial of darkness, it's the light in spite of it. Melancholy is fine mistress. That's why I let her in whenever she drops by. Ireland returned to work this morning and saw the nearly empty Roses Tin of Despair in the Open-Plan Office Of Melancholy. Ima go update my mood on Myspace... Feeling melancholy. I feel nothing but deep, pitiful, melancholy

whenever I hear "Les Misérables," referred to as "Les Mis." There should be a Melancholy Maze music video. You know it's gonna be a melancholy shower when Jeff Buckley's Hallelujah comes on your spotify radio. "Sweet bird, that shun the noise of folly, most musical, most melancholy!" John Milton. The melancholy feelings will give way to sensuality and feistiness will return once I know you're safe. Girl quit playin. We're just friends? What r you sayin? This is the eternal melancholy of our fate, that every Thou must become an It. Oh, Trent Reznor. You make me feel so melancholy! Some of my favourite words include; twerk, queef, genital, melancholy, and shenanigans. "Depression is melancholy minus its charms." - Susan Sontag. The feeling that the holidays are over and going back to school is actually melancholy. It's the perfect word for how I feel. I feel so melancholy tonight. "And so being young and dipped in folly, I fell in love with melancholy." It's kind of like the end of a good book. Once you're done crying you have time to reflect and feel melancholy. Feelin a little melancholy. Highland

Cathedral makes me melancholy. It's so beautiful. The melancholy music in Full House still gets to me. The word "depression" does not justify my melancholy & despondency. A scar on the skin normally fades away with time. But that in the heart never heals!! Failure. Melancholy. Endless Melancholy – Before, After. "...and it's Ode on Melancholy, you presumptuous twat. I hate when people tweet melancholy stuff but are all smiley in their avi. Being young and dipped in folly, I fell in love with melancholy. Feeling a bit uneasy and sad but I don't know why. Undefined melancholy does that even exist. Haha that was the most melancholy tweet ever but I loved it. Family is gone. Melancholy and sad now. To my Stars....you are my rocks, my welcoming arms when I'm sad, happy, melancholy or tired. I Thank You for your love & care xxx [Insert vague, melancholy tweet about on again/off again teenage love interest] Capricorn & Cancer Both of your melancholy and intense emotions can strain the other, a sense of humour can help. A very good match. Help make it happen for Nettles Artists Collective

presents: Four legged Melancholy. I fucking love Edgar Allan Poe's work. It's just pure genius and melancholy writing which just rejuvenates my reading skills. A little piano piece: In a Melancholy Mood. A touching melancholy piece about dementia. A Melancholy Tale About The Demise Of Cassette Tapes. Moody new refit by DJ Koze, keeping things nicely dialed down and melancholy. Wedding Present "Seamonsters" (91) Close with Bizzaro & George Best +. This for menace & melancholy. How to resume a sense normalcy after the holidays. Now that the holiday blues are over, let's resume our everyday melancholy. Finally, one of my 13 nephews & nieces has turned into arts. Degas's "Melancholy" is one of her 1st lessons. I suppose I have always gravitated towards the dark and melancholy, aesthetically. Now that the holiday blues are over, let's resume our everyday melancholy. How to resume a sense normalcy after the holidays. Here's a winter and melancholy of my city, always more cheerful image with a good wine and good music. I've lived out my melancholy youth. I don't give a fuck anymore what's

behind me. Melancholy work day full of regret for things not said. It gets better at some point, right? Sweet photo of my hub & his folks as a kid. Cleaning out his mom's home today who has dementia. Melancholy. Black and white, dark, hurt, melancholy - inspiring picture. How to resume a sense normalcy after the holidays. Now that the holiday blues are over, let's resume our everyday. Beautiful scene. Says everything about the depth of nostalgia and melancholy that music promotes. Now that the holiday blues are over, let's resume our everyday melancholy. "I've lived out my melancholy youth. I don't give a fuck anymore what's behind." Last Wednesday we were witness to a most melancholy spectacle. We saw three bodies floating on that part of the river. Get buzzed: It's That Time Again... - Every year I write a melancholy post looking forward and back. Latest Mixcloud from Dan here. Pseudo-melancholy madness. All about the production details for these beauts. Azhar being all melancholy outside. "And so being young and dipped in folly, I fell in love with melancholy." — Edgar Allan

Poe. This is so weird because I actually used the word "melancholy" today....BUT things are about to change for the better. All changes, even the most longed for, have their melancholy; for what we leave behind us is a part of ourselves. Helena Wierzbicki. Sweet Melancholy on Flickr. Now that the holiday blues are over, let's resume our everyday melancholy. I'm feeling a little melancholy. Endless Melancholy – Before, After. Movies to cure my melancholy. "Where is melancholy in chase me catch me. Now that the holiday blues are over, let's resume our everyday melancholy. Black and white, dark, hurt, melancholy - inspiring picture. 'Righteous Rain' What would we do without the RAIN? Oh, how the clouds often have a melancholy look as we stare. It's That Time Again...: Every year I write a melancholy post looking forward and back. Things are going to suck for a while. A long while. And instead of giving me shit about why I'm melancholy, I really hope everyone can just back off my dick. Cat sweater, green tea and melancholy. Just read this quiet, haunting novel- like Harold Fry but more sombre and

melancholy. Beautiful but sad. What word do you love the sound of? Melancholy. The Melancholy Death of Oyster Boy. Black and white, dark, hurt, melancholy - inspiring picture. I am feeling a little melancholy right now. Taking down the Christmas tree and remembering all of the years of my cat Bentley under the tree amongst the presents. It was her favourite time of year! I miss her. "This story takes a tender look at the melancholy reminiscence of high school. Now that the holiday blues are over, let's resume our everyday melancholy. And a most melancholy voice sobbed "Let me in let me in!" Who are u? 'I asked, struggling, meanwhile, to disengage myself. You'll know when the person feels melancholy through the eyes. Tired and melancholy, but the alarm of 5:30am won't let me give up. It's That Time Again...Every year I

write a melancholy post looking forward and back. This day last year I was at the NHL Winter Classic with my best friend. Melancholy. Depressed. Spent the morning at Port Arthur. Such a melancholy part of the world. I'm forever moved by the undisputed melancholy of Constance Spry's floral displays. The last worthy "CHIRP!" from a once formidable band. The melancholy "All at Sea" almost served as Budgie's epitaph. Eating the Darkness. Francesca Woodman's Wallpaper. Depression. Melancholy. Let's begin this year with a little dose of melancholy. Wedding Present "Seamonsters" (91) Close with Bizzaro & George Best +. This for menace & melancholy. I can barely conceive a type of beauty with no Melancholy. Book of the Month with Grandpa: Memories of my Melancholy Whores.

Chapter 3

Pisces are the best actors/actress. We know how to mask deep compassion and fool the world with a melancholy indifference. I attempted to imitate Grace Kelly, alas her visage was too melancholy. Rhythmic melancholy! "Traditional Finnish Music is very melancholy, not necessarily depressing but wishful and a little angsty". Is Russian culture really brooding and melancholy? All changes, even the most longed for, have their melancholy; for what we leave behind is a part of ourselves. A touching melancholy piece about dementia. In a world without melancholy, there would be no place for music. Major Relentlessly joyful, should be bottled and sold as a cure for melancholy. Melancholy delicate house across the road. I hoped to see a face in the window but no luck. 'A cricket crazy nation who deals with cricket as it deals with religion and politics.' Humanity! Your melancholy is effable. Why does the Highcross smell of perfume and melancholy? "Melancholy were the sounds on a winter's night." - Virginia Woolf. Melancholy and the

infinite sadness. Dusk in winter/ as street lights are turned on/ melancholy mood wanes haiku kigo (dusk in winter, winter evening). I love this. The difference between melancholy and depression. Feeling proper melancholy tonight and I don't really know why. Melancholy is my favourite word though. So that makes me happy. That special melancholy you feel when you've just scarfed a packet of three Reese's Peanut Butter Cups & nothing will ever be as nice again. When the days are so full of energy and people, why must the nights bring so much loneliness and melancholy! Perth feels like Tame Impala sounds: breezy and mellow with a hint of melancholy. And have you have you felt the melancholy, darling wishing that time hadn't passed...? On 3 Jan 1553 John Dudley had enough, as he wrote To my very loving friend, Sir Wm. Cycill, Knight The Melancholy Duke. Wow I just feel perpetually melancholy. Why is there so much melancholy in the air. Borage: a popular remedy against melancholy. Ironically, the melancholy- the richest and

most talented of all the temperaments - is the one most likely to want a different temperament. Photographs which remind us of the past and the way things could turn out. Melancholy is a poisonous sting. Forgive me feeling melancholy, guess it gets us all some time. Mebe goes with being Irish & the whole New Year thing? Curled up in a ball of melancholy. Powerfully sung by Sona Mohapatra. Kareena's melancholy presence is emotionally hauntingly. I like to listen to one sad song on repeat, and just cry for hours. Melancholy. Dramatic. "Middle aged woman looking surprised and melancholy in sepia with black border." Greetings Jude, do not make thou's present situation worse. Take a melancholy tune and improve its quality. Maintaining only those liberties useful to all restricts everyone else until once-free nations are reduced from vibrancy to melancholy. Feel-good melancholy from their new album, it's BMX Bandits. Bro. everyone from Ely is gonna be melancholy on my TL, it's gon take some time before the clouds go away. Melancholy. Cello is my favourite sounding instrument. It's so dark

and melancholy. Beautiful. Strange tasting, in fact, almost.....melancholy. I fucking love Edgar Allan Poe's work. it's just pure genius and melancholy writing which just rejuvenates my reading skills. Satisfied. I hate melancholy. I really wish melancholy was a genre. And being so young and dipped in folly, I fell in love with melancholy. -Edgar Allan Poe. Capricorn & Cancer Both of your melancholy and intense emotions can strain the other, a sense of humour can help. A very good match. Sudden melancholy, I thought chocolate and smut was supposed to cheer people up. "Melancholy running through my head, my heart and everywhere else in my fucking body." Too awake to sleep, too melancholy to be awake. "Melancholy can be seductive when it's twined with self pity." For some strange reason I find myself attracted to sad/melancholy guys sigh. Twitter so melancholy today. Stale face - a face that was once a smile but since yo dumbass wanted to act over time it change to a melancholy expression. I have melancholy for an era I've never lived in. I attempted to imitate Grace Kelly, alas her visage was too melancholy. I love the

fact that you just used the word melancholy. I can barely conceive a type of beauty with no Melancholy. Walk down any New York City block in the rain and you're guaranteed to feel like your life is some melancholy movie. Pisces are the best actors/actress. We know how to mask deep compassion and fool the world with a melancholy indifference. "I have of late been somewhat melancholy... so much as a man of middle age who has met w/ rubs may sometimes be allowed to be." A scar on the skin normally fades away with time. But that in the heart never heals!! Failure. Melancholy. "This story takes a tender look at the melancholy reminiscence of high school." When you're ten years old dance dance revolution looks like the coolest thing ever and now you just give it melancholy shifty eyes. On hope and gratitude in 2013: the rock and the tide - words from the doc to the melancholy prone. Writing micropoetry I write through a veil of tears, of words which reveal my fears, the melancholy syntax of more than 50 years. Polka dots. Ballet shoes. Strawberries. Mirror pout. Dramatic wit. Haunted melancholy eyes.

Perfect body Ooh you're bringing all your weapons. Happy New Year your tweets have been a bit melancholy(so have mine) lol I hope you're doing great & stay motivated Tim. Caps sometimes tend to be pessimistic, reserved, melancholy, & even so negative they can become depressed. Melancholy delicate house across the road. I hoped to see a face in the window but no luck. "Melancholy is an active state...we feel uneasy with the way things are, the status quo..." Melancholy walk to work. Chas and Dave - My Melancholy Baby (1983. In dance music I appreciate big synths and melancholy lyrics. Melancholy: faded artificial flowers on a grave at St. Bean's church in the village of Fowlis Wester, Perthshire. Photo: earth-song: "Melancholy" by Marsel van Oosten Two of the snow monkey shots that won me the title. Melancholy attack... Crowded House - Don't Dream It's Over. Lovely, melancholy flash fiction from a friend of mine, on love. A skill, and also a profound meditation on the pride and the melancholy of motherhood, and time passing. And so being young and dipped

in folly I fell in love with melancholy. Leonard Cohen can still articulate melancholy better than anyone. I love this. The difference between melancholy and depression. January you nasty bitch. Added to melancholy by watching doc of legend Joe Strummer hustling Mescaleros. Ryan Hemsworth - Colour & Movement: Watch a smokey new visual for the Canadian beatmaker's melancholy track. After the most lovely Scottish Hogmanay with my dear mother, I have caught the Celtic melancholy again. Haste me back. Swedish melancholy at its driest. Is Russian culture really brooding and melancholy? Rainy day rainy Bosphorus Istanbul Turkey seagull melancholy hope. I'm loving this somewhat melancholy number. I'm keen to play a real piano today not a keyboard. A touching melancholy piece about dementia. Would you call yourself a "happy person"? — no but I aint a melancholy person either? Morning, another day at work. feeling melancholy today, listening to angst love songs. The sense of melancholy amusement I get from people failing simple tasks in infomercials validates my

existence. Is going to bed feeling melancholy. Melancholy Mermaid doodle. Too melancholy to sleep. The clouds, they go their way/With indifference to us/A melancholy light/The ghost of Summer past. I need to sad Mexican music and an end is basically made my mom for a melancholy teen I SMELL YO DICK? Now that the holiday blues are over, let's resume our everyday melancholy. I've set up a YT playlist "Melancholy List" with some music. Blah me melancholy. Young Unknowns "Target Practice" classic melancholy postpunk sound; pair with Bad Lieutenant's "Sink or Swim". A Melancholy Story About The Demise Of Cassette Tapes. F*** Me, It's Freddie!: FMIF as Sir George Uproar in the melancholy "The Ghosts Of Motley Hall" (1976-1978). Anatomy of melancholy. Now that the holiday blues are over, let's resume our everyday melancholy. I unlocked the Melancholy of the Eldest achievement in Death Smiles. On 3 Jan 1553 John Dudley had enough, as he wrote To my very loving friend, Sir Wm. Cycill, Knight The Melancholy Duke. Melancholy pollen for Android. Feel better

darling, this past month was like that for me or everyday melancholy, nothing new here. I'm listening to "The Cave" by Mumford & Sons (on That Sweet Mumford Melancholy). Read my review of this poem - "My Melancholy Night" by K.A. Collins. Pixar makes us melancholy. On 3 Jan 1553 John Dudley had enough, as he wrote To my very loving friend, Sir Wm. Cycill, Knight The Melancholy Duke. FOURLEGGED MELANCHOLY is the story of two women in different times, in different parts of the world, both searching. For some reason this fills me with melancholy. Melancholy bonds, bondage would it be alright if I spent all night talking to my long lost friend got better. Five young women are handed over to love melancholy in Elena's Aria. It comes as unexpected as a thief. In a late night melancholy; beyond what seems to be common, beneath rust and blood, shadows consumes each heartache. And will leave you ripped heart naked. Now that the holiday blues are over, let's resume our everyday melancholy. Powerfully sung by Sona Mohapatra. Kareena's melancholy presence is emotionally hauntingly. My

music to relax & go to sleep by - I'm listening to Classical Radio on Pandora. Face is empty, physically and mentally it seems. Sublime melancholy. "Melancholy were the sounds on a winter's night." — Virginia Woolf. I'm trying to make sense of it. I'm just... melancholy I guess. Really going to miss my quality time with this sweet heart. Melancholy bored. Last Jarrow marcher dies aged 96. Jarrow has a melancholy power these days. Snow is falling from some time.. cloud is the only sky...heart, sunk in melancholy... I reach 4 U. Feel-good melancholy from their new album, it's BMX Bandits. Borage Leaf (*Borago officinalis*) - 8oz: Beneficial for easing depression and melancholy. "Melancholy streets in a penitential garb of soot" means most closely _____. A touching melancholy piece about dementia. Nights Jack Daniels melancholy wine whiskey slow death. Merry Melancholy (i.e. I feel less than happy during the holidays). Our sacred bench... Looking all melancholy without our presence. "This story takes a tender look at the melancholy reminiscence of high school." Is Russian culture really brooding

and melancholy? I can barely conceive a Melancholy. Goin' home travel bus car
type of beauty with no Melancholy. I can melancholy warm sun.
barely conceive a type of beauty with no

Chapter 4

I attempted to imitate Grace Kelly, alas her visage was too melancholy. "There can be few places more conducive to the quiet, solitary contemplation of melancholy thoughts than a window-seat..." ...the sweetness that lies in goodness, the melancholy that lies in tenderness. I'm so over that melancholy, woe is me, woe is life, love is just so hard, and I am just so unfortunate BULLSHIT. Just put out an awesome LP that somehow manages "melancholy" and "hardcore" simultaneously. Surely the words "old brodburger site" are tinged with melancholy. Googling, "how to recycle your Christmas tree" is the most melancholy search in January. Omg that was serious and deep. Suicide. Voices in your head, melancholy. We have a lot in common. Nice one! Atlanta's melancholy and morose five. Memory and melancholy and blissful nostalgia all mixed in my mind. Marvellous. Atlanta's melancholy and morose five-piece Mood Rings disciplines its. All the memories everything was so easy back then. The melancholy.

It's sooooo....melancholy. But beautiful. It's a melancholy electro ghost pop band, an offshoot. Rose Royce, Live Don't Live Here Anymore. The sound of exquisite, wallowing melancholy. After witnessing GOP in House cave on Fiscal deal, I've been very melancholy. Our govt. is SO incredibly corrupt. Unbelievable. Motherwort herb: drives melancholy vapours from the heart to strengthen it and make the mind cheerful blithe and merry. Going to watch a melancholy film in bed to match my melancholy mood, I really like the word melancholy. We'll write melancholy anthems to commemorate disaster. "My Melancholy Baby" by Django Reinhardt is my new jam. 'I want you to get into the deep beautiful melancholy of everything that's happened.' Melancholy takes over once again. 'And so being young and dipped in folly I fell in love with melancholy' Edgar Allan Poe. Melancholy songs are good songs, no matter how "gloomy". Fuck being humble im better than everybody, melancholy niggas get hit wit a heavy shotty. When

somebody asked me what Melancholy meant I just said, "it's a funny shaped dog." I don't get depressed anymore. Melancholy yes, but life doesn't care what you've done or what could've been. Life never stops, so keep up. Sense of melancholy realizing that school starts in 3 days. Another melancholy little poem. Why are you so melancholy, my dear? Writing as 'melancholy pornography'. You've got a new horizon it's ephemeral style. A melancholy town where we never smile. Lately I've consistently felt "even keel". Not melancholy, but like I've figured something out & am focused on implementing it. I wish I could blow up twitter with my infinite emotional apocalypse loneliness dark abyss melancholy. We cross branches, becoming entangled; a melancholy giggle as we finally detach, free to move on, but we are both irrevocably broken. During a gale several ships went ashore at Yarmouth. Beach presented a melancholy appearance from number of vessels upon it. In a world without melancholy, there would be no place for music. "And so being young and dipped in folly, I fell in love with

melancholy." Greetings, Jude. Do not make thy present situation worse. Take a melancholy tune and improve its quality. sometimes melancholy leaves me breathless. I feel so melancholy when it comes to an empty fridge. It's like the end of summer feeling all over again. I remember I learned the word melancholy because of because of windxie. Severe melancholy contemplations! My main takeaway from seeing Django Unchained was a heavy melancholy over not having a dandy mustache to twirl. I am basically the definition of melancholy tonight. I can't jump far enough" Mr. Rogers melancholy headass! Mama did I make nationals? Disappointed ass! Gotta stop being so melancholy. I have a terrible anxious and melancholy feeling in my tangled up chest. This night has evoked magic, poetry and intoxication, a welcome change from the usual loneliness and melancholy. Slow, mellow, melancholy. And the band plays some song about forgetting yourself for a while And the piano's this melancholy soundtrack to her smile. I was melancholy few minutes ago! I dont like when you cry! Meandering- pensive or melancholy

feeling. I write through a veil of tears, of words which reveal my fears, the melancholy syntax of more than 50 years. You're getting dramatic and melancholy. Very teenage of you indeed. I'm proud. Greetings, Jude. Do not make thy present situation worse. Take a melancholy tune, and improve its quality." Four legged Melancholy is a theatre piece. Feeling oddly melancholy today. It makes me cry tears of sorrow. I was in an inconsolable melancholy for many a day. "Melancholy can be seductive when it's twined with self-pity." - Dean Koontz. I'm feeling a bit melancholy today forgive me. On 3 Jan 1553 John Dudley had enough, as he wrote To my very loving friend, Sir Wm. Cyclic, Knight The Melancholy Duke. Happy New Year your tweets have been a bit melancholy(so have mine) lol I hope you're doing great & stay motivated Tim. Polka dots. Ballet shoes. Strawberries. Mirror pout. Dramatic wit. Haunted melancholy eyes. Perfect body Ooh you're bringing all your weapons.Family is gone. Melancholy and sad now. Atlanta's melancholy and morose five-piece. Pisces are the best actors/actress. We know how

to mask deep compassion and fool the world with a melancholy indifference. It seems someone is feeling a little melancholy about garnet yams. What an eerie & melancholy state of being I feel today...It feels unreal as I try to say Happy BDay. Patricia Barber is easily my favourite contemporary jazz singer: witty, melancholy, and enigmatic. An 80s themed coming of age movie that is beautifully melancholy. A must see film that is brilliantly acted. There's a streak of melancholy running down my back. A wonderfully constructed period simulation by Jay Ungar, capturing the melancholy of that moment Melancholy- A deep, pensive, and long-lasting sadness. Hello beautiful melancholy. The sharply beautiful melancholy of Loreena McKennitt singing 'Snow' Wouldn't be a melancholy music day without Counting Crows. Mr. Jones. Tonight; Hannah's melancholy is sponsored by Gypsy's Giants Despair. Today, is a weird day. I'm seeing life from a new lens, one not so lovely. Too much melancholy and nihilism. Ode To Melancholy [1997]. "My Melancholy Baby" by Django Reinhardt is

my new jam. Here's a melancholy animation film I did years ago. This song is the essence of seductive melancholy for me. It's a moribund root in a black soil. Melancholy can be creative. How could something so beautiful represent something so melancholy? The wonders of planet earth. I'm giving away: Vintage Post Card "So the picnic's end was jolly. With no sign of melancholy". Borage, or starflower, was a popular 17th-century remedy for melancholy. Now that the holiday blues are over, let's resume our everyday melancholy. The echoes of my melancholy. It's a bittersweet day, with the melancholy side trying it's best to win. Just blogged: A melancholy, yet blessed look back at this past Holiday Season. I'm listening to "Living In Colour" by Frightened Rabbit (on That Sweet Mumford Melancholy). In the autumn/winter of 1552/1553 John Dudley, Duke of Northumberland, experienced recurring illness and #melancholy. Summer Holiday almost at an end touch of melancholy despite thrifty powder blue Top Shop purchase. Motherwort herb: drives melancholy

vapours from the heart to strengthen it and make the mind cheerful blithe and merry. "I can barely conceive of a type of beauty in which there is no melancholy." - Charles Baudelaire. I've always had a melancholy in me, call it desire. Black and white, dark, hurt, melancholy - inspiring picture. A melancholy and poignant New Year's Message from Iran. Subtitles included. Take a look please. I think that my melancholy and yours Michael melancholy very well connect to each other. I'm listening to "White Blank Page" by Mumford & Sons (on That Sweet Mumford Melancholy). The Melancholy King. I'm not sad or melancholy. People simply do not understand what is my joy. I posted 9 photos on Facebook in the album "The melancholy of a lost glove". Pain au chocolat - the most melancholy of all pastries. We premiered Four Legged Melancholy in Brazil last year but it is time to bring it to our artistic home. Autumn Rain Melancholy / gothic-doom metal. It just makes me smile when I listen to this song. Signs and Symptoms of Melancholy Are Different from Symptoms of Depression. A comfortable old age is the

reward of a well-spent youth. Instead of its bringing sad and melancholy prospects. "Rainy, mid-afternoon melancholy." Forgas has repeatedly demonstrated that a little melancholy sharpens the spotlight of attention. Last day melancholy. A perfect playlist for everyone who's done with winter's melancholy! A melancholy, vintage sensation is what I have in my mind at the end of Christmas period. A masterpiece of understated melancholy...he was old...he was young...two disappointed believers. Ceremonial changing of the calendars completed. I picked impressionist women reading, melancholy trees, and UNICORNS! "Modern psychiatry regards humour as probably the most mature and healthy means of adapting to

melancholy...." "All changes, even the most longed for, have their melancholy. Have you ever felt a little melancholy but the sun starts to shine and your heart starts to lift after a phone. Sometimes I feel like sharing how lost, uncomfortable, dejected, stressed and melancholy I feel on Facebook. I can dance to this, it suits my melancholy. Melancholy at 2.15am calls for redcurrant puffs, hot cocoa and a fuzzy Siamese. Motherwort herb: drives melancholy vapours from the heart to strengthen it and make the mind cheerful blithe and merry. Ahh...last day of the holiday break. I'm melancholy, but it'll be great to be back in the routine of normalcy on. Severe melancholy contemplations! I can barely conceive a type of beauty with no melancholy.

Chapter 5

There are no words that can tell the hidden spirit of the wilderness, that can reveal its mystery, its melancholy, its charm. "Why am I juggling cantaloupes and sheepdogs?" wondered Tom with an air of melancholy. The Melancholy of Subculture Society. I reluctantly joined Instagram because I enjoy looking at melancholy poached eggs. Just taken Christmas tree down. A gaping & melancholy space now haunts the corner of the room like a huge piece of ugly, invisible taxidermy. It's interesting to me. My ink's favourite emotion is melancholy. it is very melancholy without you. I don't know why I'm getting 10+ hours of sleep and still wake up tired, melancholy, and no motivation to face the world. "The miasma of my melancholy." -She said with a funny face and thus made it into a comedy. A celebration of life in all its strange, mundane, overlooked beauty. Melancholy, enchanting. Melancholy thought: One of the things I will miss most when we sell the house, being able to stand in the garden and look at the stars. Wonder if

when Taylor Swift wrote '22' she spared a thought for the millions of 26-year-olds who'd be thrown into melancholy upon hearing it. 3 hours until kick-off. The melancholy feeling of football being almost over. Mixture of sad inevitability, absolute helplessness watching repeated cluelessness and fuckwittery and general melancholy. Preparing for the melancholy of The Nutcracker. Arrange the previous sentence and making them into a melancholy song. This is gorgeous, melancholy, and heart-breaking. I highly rec it (I cried through most of it). I attempted to imitate Grace Kelly, alas her visage was too melancholy. I don't get depressed anymore. Melancholy yes, but life doesn't care what you've done or what could've been. Life never stops, so keep up. "And so being young and dipped in folly, I fell in love with melancholy" - Edgar Allen Poe. "There can be few places more conducive to the quiet, solitary contemplation of melancholy thoughts than a window-seat..." I like to describe my personality as "Melancholy. Depressing

and Full of self loathing." "The world's melancholy can be summarized in just a couple of words." I am weak, melancholy, soul-sick, profoundly a failure in many ways. But one thing was given to me. I'm down 6 lbs!!! Yay best feeling. Nothing thicker than a knife's blade separates happiness from melancholy. Manufactured melancholy. I'm feeling really melancholy tonight. Even though I'm doing my best, it seems like such a long time until any of my dreams can come true. Visit my Facebook page for inside stories on classical music. Today it's the melancholy tale of Fauré's lost love. "And so being young and dipped in folly I fell in love with melancholy." Hello beautiful melancholy. "To an otherwise melancholy tale. They, in my opinion, stole every scene they were written into, and I think that was the intention.' Melancholy music is one of my favourites. I know when I woke up in her arms that one time, the satisfaction on my face was no match for her melancholy glare. I'm startin' to work on a collab track for future Endless Melancholy LP. Feel-good melancholy from their new album, it's BMX Bandits. Oh God, Kawai ne ____.

Beryl san! God Knows!!! Sea*A! The Melancholy of apa kaden tu lupa nama anime nya. 3HRS LEFT \$1,190 in the last 24 hours! May u always walk on the sweet side of melancholy. Zohn Flavel: "Take away the knowledge of Christ, and Christians would be the most sad and melancholy beings in the world." I'm going to cross watermelon with cauliflower and it will be the saddest food of all time. Meloncauli . Melancholy. I know which card in the deck is bent and now understand the crippling melancholy god must know. A melancholy town where we never smile. "Depression is melancholy minus its charms." - Susan Sontag. I wonder how many people now would think to combat "morbid melancholy" as Samuel Johnson did, by walking "to Birmingham and back again." An Economist, A cool, nt too gentle guy..who has a diff world view abt life..Sumtyms radical n weird. fun 2 b wt..bt a typical melancholy. I am feeling melancholy and forlorn. Everything is so messed up. I know.... but it's for the better.... I promise. In the future we'll look back upon this day and not seem so melancholy. Looking all

melancholy and shit her parents didn't feed her that day apparently lmao. Feeling oddly melancholy today. Greetings, Jude. Do not make thy present situation worse. Take a melancholy tune and improve its quality. Perth feels like Tame Impala sounds: breezy and mellow with a hint of melancholy. Winter melancholy: from freezing Irkutsk to windy Baikal: Many travellers visit Irkutsk. I was slowly, gradually starting to have a melancholy night. it is very melancholy without you. This mellow song & melancholy video by Rhye is really good! "Don't give the weird sisters Melancholy, Chagrin, and Regret control of your fate. I was slowly, gradually starting to have a melancholy night. Checked my email and saw this. Letter in a Bottle - I've been constructing these little auburn leaves Into melancholy circles. Twilight in the big city makes me melancholy. If I'm a melancholy work of art, you're what's tearing away and down my heart. Now that the holiday blues are over, let's resume our everyday melancholy. Hobbie Stuart's voice & music are just melancholy enough to match my mood. Pinot, Mizz Meshell, and

my melancholy afternoon. It's a melancholy day in the Cook household. The day that the Christmas tree comes down. "And melancholy, I came out on the balcony." My book of goodbyes arrived from Van and I've spent this morning in satisfying melancholy. No one scratches the melancholy itch quite like Jackson. "The name for Rikyu's style of tea, wabi, is a poet's word. It's a little bit melancholy. The Melancholy of Subculture Society. Boarder angst so melancholy when I realized we were done shredding fresh pow for the day . The Melancholy of Subculture Society. Michael Apter's "56 Up" "is a portrait of melancholy middle age, with its heartbreaks and minor-key triumphs" Hangover, gone. Melancholy, descended. Another poem within, Ted Hughes' 'Ghost-Crabs' from his Wodwo work, offered a great melancholy. I'm listening to "The Box" by Johnny Flynn (on That Sweet Mumford Melancholy. I'm feeling pretty melancholy as I try to get to grips with rewriting Sterkarm 3 YET AGAIN! Romantic Melancholy by Tagetes. Do you truly experience a large amount of Melancholy. Large amount of

melancholy. There's comfort in melancholy. I was slowly, gradually starting to have a melancholy night. Quick someone recommend me some melancholy/bittersweet music. All changes, even the most longed for, have their melancholy; for what we leave behind us is a part of ourselves. Listening to a little Jen Wood to get into the writing mood. A melancholy album perfect for Quinn's current state. Oh look what I got. It's a shame I can't have any. Melancholy. Lots of changes some melancholy and some downright awesome are being announced very soon along with the release. There is no such thing as happiness, only lesser shades of melancholy. I'm a melancholy man, that's what I am. Riga, Latvia. "Melancholy were the sounds on a winter's night." — Virginia Woolf, Jacob's Room. Borage Leaf

(*Borago officinalis*) - 32oz: Beneficial for easing depression and melancholy. There is no such thing as happiness, only lesser shades of melancholy. This book, full of the harsh realities of life, is good but left me feeling melancholy. The melancholy science...fallen prey to intellectual disrespect, sententious caprice and in the end forgetfulness. Maestro of the melancholy. The Forest's Edge Here is a dark and melancholy piece, very much in the Victorian mode. You've got a new horizon it's ephemeral style. A melancholy town where we never smile. John. Winter melancholy: from freezing Irkutsk to windy Baikal. Wind breezing thru the forest & Pine trees singing in chorus...Sun shying away into the hills...What a melancholy! Hence loathed Melancholy, Of Cerberus, and blackest Midnight born, In Stygian cave forlorn.

Excerpt from *An Anatomy of Melancholy* book II

Suddenly in a very melancholy mood. Can't wait till this year ends.

Shades to twilight cells and bowers angsty and melancholy.

Going for a run and listening to that awkward silence.

I'm feeling a little melancholy about the whole thing.

Bad dream, night sky. Tree is down, decorations are away.

She's not lingering in the air tonight with a smile on her face.

Thoughtful melancholy alluding to plagiarism.

It fascinates me to see old things with the aid of alcohol.

Dark red hair. White lines, white lies. Melancholy Saturday.

With a green and yellow melancholy she wrote heaven on our hearts.

The same sombre sigh. Colds and fevers subside in a few days.

Time to go home and to bed and try not to cry.

Catching up on lost 80s movies, lovely as a lover's tears.

Love, lust, and life. They're almost always false alarms.

Spiralling into an abyss of inky melancholy at the end of a nice book.

Cloudy morning. We set out to save the Shire, Sam.

I'm only looking forward to talking to Ben at midnight.

I will be brave. I will query agents. I will be rejected.

Have you ever realized how insignificant your existence is?

That Zach Gilford puppy pic has cured my melancholy.

Having a good balance of pensive and happy thoughts is important.

Suicide would be a reprieve from this endless cycle of melancholy.

That girl from last night ain't around. What was her name again?

Melancholy settles over Donkey Kong Country until sunset.

Visitors tossed sand. January's birthstone is garnet.

Martha spent four years as a melancholy zoo attraction.

I didn't have anyone to kiss at midnight. The tune was sad.

It's one of those melancholy, gin-soaked nights I guess.

I want to get into the deep beautiful melancholy of everything.

Fit of the glums. Joanna of Castile, the muse of a restless soul.

Should older penguins be forgot, and then get left behind?

A melancholy smile grew on his lips. My beautiful black pearl.

People are beautiful when they cry. Entreaty for the nonce.

My cat is sad as he now has a daily reminder of the bear.

Think wife is getting in a slightly melancholy state.

It's my last day in Germany and I'm feeling melancholy.

Thank you for all your beautiful messages. Wait until Saturday.

Happiness is overrated. Swooping gulls in the rain.

After shock hits you about 3 o'clock the following afternoon.

It's the perfect description of a melancholy day.

You can't be melancholy in fashion because people don't respond to it.

Explore the melancholy worlds of the French New Wave.

I haven't ever met my close relatives in Karachi or elsewhere.

By some odd twist of fate their plane had landed in London.

He rented them a luxurious house and became her business manager.

Soon her name was in lights and her shows sold out nightly.

I'm a very melodramatic person and I'm drowning in melancholy.

Themed off-shore adventures. My breath is going to lose its rhythm.

This melancholy yet consolatory reflection.

River makes my night feel so melancholy. Happy Wednesday.

Melancholy fuelled by pessimism and self-pity.

Capricorns might seem melancholy and stern.

They're beasts of burden, bearing eternities of heartbreak.

The floppy yarn ball. Taylor Swift quotes from books.

Her music feels like the life all you sadists might like.

Booze and melancholy. Words do carry weight.

A person needs a hand to bewitch, filled with quiet beauty.

At that moment, beauty itself struck me.

This reverie of melancholy keeps playing over.

It's funny how that works. I'm happy but I'm crying.

So many lost opportunities and wasted time. Melancholy is an easy trap.

I watched the sunset and it was beautiful, now that the holidays are over.

Descending into the pits of seasonal depression, blinded by the dark.

I like deep people until mid-October, in Spain with my friends.

Conan the Barbarian has the demented melancholy of a plastic tree.

A Scorpio can be very hot, sweet and intense in different colours.

Chocolate mint candy canes. The fading scars on my heart.

The thought of it just sits there in your phone, reminding you.

This weather is so melancholy. A tear slides down my face,

A beautiful, melancholy and painfully truthful masterpiece.

Catherine and Lydia, feeling needy and melancholy is not a good thing.

I was busy chasing dreams and shovelling. Mumford and Sons.

First third was simply wonderful, middle half was melancholy.

Trumpet tones on the wind. Tom Hanks broke my nerd heart a little.

I can sense the emotions in the Czech Republic. Now snow.

The melancholy feeling of completely deleting someone from your life;

Tough for us melancholy, creative, analytical types.

High-waisted men's pants become the dominant fashion.

Why blast The Cure when you can blast Bieber?

It attacks me and constrains me: it has a longing.

I need someone who'll make love to my mind.

Love found me and then you impregnated my soul.

Poetry poured flowers and a slightly tender melancholy in you.

This song is sad. Don't try to cloud my healthy eye.

At fifteen you had the radiance of early morning,

Bursting with colourful melancholy. Oral examination.

Sombre, morose, melancholy, despondent, disenchanted, forlorn, desolate.

I get my melancholy highs by watching French films whilst he sleeps.

Books that leave me with a melancholy feeling are not my favourite.

Melancholy reminds me of melon artichoke so I guess I remade the definition.

The melancholy of forgotten onions to evoke those latent tears.

I read Szyborksa in sadness and in melancholy. In hope of a new catacomb.

Tonight's evening dress to keep the melancholy girl busy.

The 80s synths oddly make it even more melancholy.

The satisfaction of finishing a good book. The return of Sherlock Holmes.

Being melancholy always seems to make me crave the ocean.

How I love the rain, be it drizzle or downpour, melancholy ecstasy.

I'm renaming Thursday as Friday's melancholy precursor.

Insert something overdramatic and melancholy about a bookcase.

Lost cassettes of the desert. Okay enough melancholy, here's a cat.

I really don't like to be disturbed when the melancholy is starting.

I had to unfollow all the volleyball accounts. I want it to snow now.

Reality can arouse desires but never the wit of an English bard.

Why am I just finding out that they made a melancholy banjo?

I need the company of people who don't exist.

Sweet tea brings both joy and melancholy to my heart.

I consumed my body weight in Pringles and trifle.

This wave of melancholy won't seem to subside.

Girls are funny, witty, melancholy, rowdy, elegant and kick-ass.

Reflections are personal to the individual. What a great story.

Wonder why I use Twitter. Seems pointless at times.

Get out of my head, Ryan Adams. I support Arsenal.

Originally I watched season 2 in Japanese. Hung up in my kitchen.

A duvet cover you remember from your parents' room 30 years ago.

When all the laughter has gone I drop like a sausage.

We'll drink and be jolly and drown Gabriel Garcia Marquez.

I added a video to a YouTube playlist. I liked a YouTube video.

Erich Maria Remarque was a fiery one. 5 of 5 stars.

The melancholy is always there no matter how many times I watch that fight.

Llewin Davis is like an emotional sponge.

The affair is over. Pale were the lips I kissed, and fair the form.

Your caresses enfold me, like climbing vines on melancholy walls.

Finally have an empty house. This is a Kumbaya moment.

I don't even care about the game I just care about

The sadness and melancholy after the game.

Every so often I remember that Joe Strummer is no longer with us.

I deleted all the photos of my cat for the fifth time. I'm not OK.

Melancholy phantoms eye our skin. Melancholy man and mermaid.

Pink skies in honour of the melancholy mechanics of Christmas.

Pretty much the only thing the internet does is make me melancholy.

I'm listening to piano covers of Sigur Ros songs.

Sitting in front of mother, with a melancholy face.

Now that's a head of hair I can get behind. Thicker and thicker.

Each of his chins is a different degree of sadness.

The emptiness of my joke book makes me melancholy.

For me to be sane is either to be sedated by melancholy or activated by hysteria.

Did you guys notice how melancholy those Community episodes felt?

I absolutely love this song. I hate putting the Christmas decorations away.

My dear, you shall not be left desolate, so long as I live.

Celebrate with a scotch, a cigar, and a melancholy monologue.

Listening to Christmas music one last time. A song for the dark hours.

Leaving my Korean house forever and returning to Dusty in Memphis.

There's something strangely beautiful about melancholy.

Are you sure you want to get married, John?

Giving up love seems more common. A strange, sudden urge.

Evander Holyfield is in the Big Brother house. My cat is giving me a massage.

An anonymous source tells me the printer at work is very sad.

Once again going to wallow in my pit of introversion and hope

That God exists and he exists because we exist.

Antarctica rescue ship faces trouble We build such a crescendo.

Morrissey in his own words. I feel like a sad marshmallow.

A beautiful melancholy story perfect for winter. You are a robot.

A mouth hungry for passion and hands that ravage your skin.

A melancholy sea nymph who owns a blessed knife.

Even a happy woman needs some melancholy time alone.

A glass of wine and *Afterglow* by Genesis.

Melancholy characterises those with a superb sense of the sublime.

Immanuel Kant is more than just a guy who writes melancholy songs.

Hello my lovely. Your tweets seem melancholy.

Let's go with a smile into the end, into the end.

Listening to the soundtrack from *Amelie*. It's quite melancholy, in a good way.

Finding it hard to believe that Christmas will be over soon.

Feeling blessed enjoying this gorgeous Friday afternoon.

We should not forget to provide for our weary spirits.

London weather will provide the melancholy.

I was able to eat without getting food in my hair.

Yuki Nagato. On December 8th we remember him.

Pinterest achingly melancholy. I need the company of people.

I have a song for you. Justin Bieber, *Boyfriend*, acoustic. Seriously.

Melancholy for the evening. Take me back to bed.

Chris, you sound so happy with Brian back.

I find it really attractive when already handsome guys

Eat desserts with melancholy expressions.

A basset hound running in slow motion.

The most melancholy song known to humanity.

Driving through a blizzard with Lana playing feels

Like a kind of mental illness. The weirdest thing I've ever watched.

Melancholy to rainbows and unicorns in under 10 seconds.

Fast and Furious is my favourite film franchise.

Perhaps the view from behind is better. I'll check.

I've only ever wanted to create, to cover every blankness.

In the glow of the moon over a melancholy metro.

Walking though the darkness. The way they ended *Breaking Bad* was great.

Listening to Leonard Cohen. Very melancholy, makes me want to

Watch couples fall out of love with each other.

This melancholy slate has always been with me yet rarely is seen.

I don't have the conversations with the people I enjoyed anymore.

That line reminds me of my days as an army wife.

There's always a feeling of melancholy when winter is coming.

Life shouldn't be so melancholy. I nominate the cat for an Oscar.

The melancholy spectacle of the sun sinking slowly.

The French love misery, ennui, melancholy, and nausea.

The infinite melancholy of the missed parcel card

Delivered to house with 5 people currently in it.

There is an existential melancholy in not being in the FA Cup 3rd Round.

My birthday is coming up on the 20th. I have 9 tabs open right now.

The 4th of July was 6 months ago. I can't explain it.

I always say I'll do something, but mostly I get too melancholy.

Everybody needs moments of melancholy to make the sun shine even brighter.

Run up to a place where melancholy lives. Bring something to eat.

Ah, that melancholy North London sight: the Christmas tree

In the street with cautious Dave and melancholy Paul.

Swimming pool. Dance floor. Mechanical bull.

I felt that melancholy holding dark in my hands.

Every time I hear a melancholy yet soulful sax solo

I wonder if that's how Joan of Arc felt?

Dunkin Donuts coffee left me feeling lonely.

I think every human being has a level of melancholy.

The Moody Blues would have been 90 today.

Find meaning. Melancholy is incompatible with bicycling.

Yesterday I got the achievement for killing ten thousand foes.

Why do I always feel so depressed whenever I go into a department store?

Four impenetrable walls holding me captive in her eyes.

I remember watching *The Sound of Music* when I was too young.

Melancholy, despair, decay, emptiness. Fired by Texans.

I finally understood why English makes many sad pop music and movies.

I guess this country makes people feel melancholy.

They are a melancholy race used to farewells and separation.

I'm in such a contemplative mood, emotional mood.

Do you want to have my *Melancholy of Haruhi Suzumiya* figurines?

Peanut butter blues and melancholy jam. Music stirs up something so beautiful.

That album opened the door for Drake. The break is unreal.

Birthday in Vegas. Danced all night on a winter's night.

In the pitch black nights, memories flourish and melancholy sings swiftly.

Waterloo, honey melancholy dewdrop do wop, beep bop.

This melancholy soundtrack to her smile. I feed her mince pies.

You can't hide in your melancholy world of D minor forever.

New tracks from Leicester, where melancholy lives.

I'm almost done with the black lagoon. It puts me off.

Melancholy; a feeling of pensive sadness with no obvious cause.

It's dawning on me that Veronica is leaving Monday.

I called a penis melancholy and uninspired.

I think the description on this disc is wrong.

Gregor crawled a little further forward in Old Moore's Almanac.

I can suck melancholy out of a song, as a weasel sucks eggs.

It's amazing how fast the tears and melancholy can come.

I have to say for me it was incredibly enjoyable and melancholy.

I know melancholy, how you love the moon adrift on dark seas.

Melancholy raindrops are forever falling on my windowsill.

Dis moth is a lil melancholy tonight.

My mind is heading into melancholy territory tonight.

If you mention suicide every time you get all melancholy, get out of my life.

Quite a melancholy day when you realize you don't care enough

About anything anymore to think of the consequences.

That sour ferryman which poets write of.

I don't want to read anything about white snow.

Black theme all the way, in some spicy mustard.

File last modified 8 years ago. Has it really been so long?

I'm still filled with melancholy. But it's now mixed with a burrito and cider.

Maybe a jog could shake off this melancholy. See you later Apricot.

Sympathy from strangers can be ruinous. Depression is the new malaise.

Feeling melancholy today. Fighting for a new world.

Finishing a good book is like the death of a friend.

Melancholy is my middle name. What if no one wants to celebrate my birth?

Hangover tunes are necessarily melancholy. Ben wants to stay at Heartland.

Fighting for animals. An analogy for anonymous Internet trolls.

Schalke's goalkeeper makes me melancholy. You are so beautiful.

Nothing puts you in a melancholy mood like The Airborne Toxic Event.

That explains the melancholy pallor sitting over the greater Taunton area today.

I seldom fall victim to chronic, lingering diseases. I'm original as I'm not a twin.

Just the most gorgeous piece of melancholy. Another good song.

Snuggling up with my crocheting, some blankets, my dog.

It's a habit I've acquired that never does me any good.

I can't smile, I can't sleep, I can't stomach food.

Putting away Christmas decorations makes for a melancholy morning.

Ross from *Friends*. A moment of comedy clarity.

So much beauty possible within horror outside of the frights.

I associate epic film soundtracks with melancholy rather than pride

No giant robots, schoolgirls with superpowers, bioweapons, nosebleeds.

The longest running anime in history. The big wide world is still turning.

Have you felt melancholy wishing that time hadn't passed?

I'm feeling very melancholy just thinking about my future.

Tomorrow is melancholy Monday. Everything reminds me of this.

The tarpaulin covering a fairground ride in a rain-swept seaside town.

They closed my favourite bar. Soon it will be all be over.

Amy here for the weekend but left this morning.

29% done with *Regularly Scheduled Life*, by K.A. Mitchell.

Bella's gone back to school. More melancholy for Davies.

Problems, friends, fakes, love, dating, break-up, responsibility, drama.

Pernell celebrated the big 40 with his wife Lisa along with friends and family.

Hello, everyone! I am back from my mother's birthday party.

I've been sad and melancholy all day so I'm a big barrel of fun.

I need a white friend who dresses similar to me.

I don't like the sound of dark purple lenses.

Cleaning up bathroom drawers and feeling melancholy.

Corners of my mouth twitch downward in a frown.

There is a seductive, melancholy beauty about Sri Lanka.

Watched it on Netflix a while back. You win this round.

I love the melancholy theme. I will be learning it tomorrow.

I'm a very lonely woman, crying faintly in a foggy melancholy distance.

Nothing except a battle lost can be half as melancholy as a battle won.

The wind blowing off the tundra left me with a feeling of melancholy.

The particular, somehow Scandinavian melancholy of unclickable text.

All this Banda music is making me feel melancholy.

I loved your name and thought you sounded a bit melancholy.

Aspen used the word melancholy. The sad memories, still haunting me.

Feeling so melancholy right now. So melancholy tonight.

Do you like the sound and melancholy of violins? I love it!

Crazy, honest, hot tempered, melancholy? Pretty much my tweets any given day.

Melancholy is maybe my new favourite word and it is seriously under used

Lovely woman stoops to folly. 1 h. 45 m. of pure pleasure.

The mellow, melancholy starkness of Nick Drake, from *Pink Moon*.

I love the melancholy of the F minor key. My new sounds.

I can't even call what I feel "a heartache", it's too banal.

My melancholy is based on a previous relationship.

Reading about Byron when I really should be concentrating on Mary Shelley.

Melancholy love quotes embroidered on wrinkled white cloth.

Feelings of love are just a temporary lapse in judgement.

A cloud of dejection and melancholy surrounds my farts this morning.

Maybe it's the cheese hangover but I do struggle.

Having one of those high anxiety days. Social networking, all day.

Melancholy thinking about certain things. Little pink plastic bags.

Everybody needs moments of melancholy to make the sun shine even brighter.

A sense of decline or decadence set in at the turn of the century.

Harsh is the dream of life, my children. She was as grey as the season itself.

We've been inseparable since childhood. I just wrote you out of my life.

Your mind is the medicine for your melancholy.

Fighting melancholy at leaving The Old Country. Another philosophy class

I see youths drenching in perpetual ignorance. The thrill of a fresh start.

Chocs finished and inboxes opened. I'm going back in a few hours.

If you're reading this you survived melancholy Monday.

I find pleasure in melancholy, until it hits that particular string that breaks.

Story of a haunted abandoned house with the spirits of small girls.

She speaks melancholy, with tears as her alphabet.

So beautiful rolling off of my tongue but so forlorn and so sad.

Theo out for at least six months. I often find melancholy in video games.

Unforgiven beta personality. I bled words onto a page.

Dull headache, holes in shoes, imagination, nail biter.

You are walking through a melancholy Simon and Garfunkel song.

She reminded me of the word. All I wanna hear is the message beep.

My brain can't write nostalgia without a hefty dose of melancholy.

The melancholy mechanics of my mind. Here's to a new job.

That pile is so tall it is at hazardous levels. Damn, time flies.

There's a hand that I can't hold. Ezra you make my soul ache

An article on Victorian post mortem photography.

Melancholy, will you take me deep in the ocean?

Bubble bath to cure my melancholy. Are you here with me?

My mood is shit again. Melancholy will pervade the sky.

I feel like I'm the protagonist of a melancholy film.

All the laughter has gone . Am going to cycle to work tomorrow.

I'm in a pensive and melancholy mood tonight as I reflect on the past.

Refining melancholy in foreign colours. Waxing melancholy.

Brent had the tigers tonight, a melancholy touchdown call.

Melons are freaking awesome. This was a strange holiday.

I remember when I thought of Joe as a non-human.

Drinking sherry while listening to Kim Richey. I think of your struggles.

Karen Dalton sounds like a soulful, melancholy Muppet.

Dave Brubeck and Jimmy Rushing. Kray Van Kirk.

Neil Young is like mainlining melancholy. Dawn of 1964.

Some songs make me want to go batshit crazy and explode.

Today has been a trail of unexpected melancholy. All the laughter has gone.

Today was made for red lipstick. Sometimes I consider shaving my head.

The power cord of a Snoopy hair dryer snaking to my ankle, hissing.

Honeyed melodies and sensuous melancholy. Coffee with a teaspoon.

Willie Nelson version is nice and melancholy too. Just want to bawl on the train.

The buildings on Vallance Rd. are under threat of being pulled down.

I watch snowflakes drifting and seesawing down.

Artistic inspiration I got while in the shower. I promise to shut the door.

Alfonso consented, provided Tasso would agree.

Marvin Gaye is one that I wish was here. Melancholy boy.

There's nothing more melancholy than a set of brackets that opens but never closes.

Feel like I'm in *Less Than Zero*. A spicy bath bomb with popping candy.

Love is far from simplicity. It's quite complex. Killing them was a sombre act.

Go sit with laptop in a quiet, warm, dimly lit 24 hr cafe.

Episodes of the past are finished with, melancholy cannot make things right.

The tears lay very near the surface. Huck was melancholy, too.

I think I understand Hemingway now.

Hold back the fear, hold back the melancholy.

I want a melancholy hotboy and a tribe of cheese babies.

The melancholy isn't poetic anymore. More lemon and ginger tea.

My heart's crammed in the midst of apprehension and melancholy.

I actually find comfort wallowing in melancholy songs.

I've bought 18 bottles of mulled wine since mid November.

Dancing around my apartment. Getting something to eat soon.

The melancholy hair trembling with fright as the midnight winds blow gently.

I wish I coulda learned about Zora Neale Hurston in school

Instead of Sylvia Plath's extra pasty melancholy ass.

There is nothing I hate in this world more than the radio at Allstate.

This piano piece is so eerie yet melancholy.

Ah the melancholy attacking my soul.

I'd be melancholy too if I had to listen to some human speak such bad French all day.

Sometimes you feel melancholy and contemplative but not depressed.

This weather is so melancholy. I love it. The endless melancholy of flat terrain.

My lucky item is pitta bread, and my style guru is the cast of *Nightmare*.

Must be studying for English with words like that.

They can suck the life out of you with their problem(s)

I've been considering covering Peter Gabriel's *Shock the Monkey*.

Nostalgia over melancholy any day, choose your thoughts well.

Karateka was the first martial-arts game I ever played.

I did like the colouring and the scenery.

Although the winter time does have its beautiful moments,

I find it mostly leaves me gloomy and melancholy.

Youthful melancholy was so much more pleasant.

This dimly lit train headed to my new home is complete bliss.

Awesome flows through you like an unstoppable tidal wave.

Twelve Angry Men. That's a melancholy baby of a movie.

Sonia banks on hidden things in the minds of other people.

Ghosts of Christmas past. Frozen Charlotte angel necklace. \$25.00.

Thanks Spotify for the overload of melancholy music.

I'm going to give all the melancholy kids guns.

Excerpt from *The Tome of Commencement*

1:1: In the freshman year Loki created the Happy Valley and the asteroid.

1:2: And the asteroid was without Settled principles, and ineffectual; and fog was touching the fizzog of the big drink. And the Daemon of Loki inflamed the fizzog of the fathoms.

1:3: And Loki said, let there be magnolia: and there was magnolia.

1:4: And Loki saw the magnolia, that it was peachy creamy: and Loki split the magnolia from the fog.

1:5: And Loki called the magnolia Green Flash, and the fog he called Pitchy Dark. And the cocktail hour and the cock crow were the first Green Flash.

1:6: And Loki said, let there be a welkin in the interior of the fathoms, and let it disengage the fathoms from the fathoms.

1:7: And Loki made the welkin, and split the fathoms which were subordinate to the welkin from the fathoms which were above the welkin: and that's exactly what happened.

1:8: And Loki called the welkin Happy Valley. And the cocktail hour and the cock crow were the second Green Flash.

1:9: And Loki said, let the fathoms subordinate to the Happy Valley be garnered en masse unto one apartment, and let the ponderous acreage crop up: and that's exactly what happened.

1:10: And Loki called the ponderous acreage Asteroid; and the union en masse of the fathoms called he 'The Vasty Deep: and Loki saw that it was peachy creamy.



And Loki said, let there be magnolia:
and there was magnolia.

1:11: And Loki said, let the asteroid drag out bamboo, the chicory coddle pips, and the algae drag out mandarin oranges after its stock, whose dibble is in Itself, to the asteroid: and that's exactly what happened.

1:12: And the asteroid dragged out bamboo, and chicory coddled dibble after its stock, and the algae dragged out mandarin oranges, whose dibble was in Itself, after its stock: and Loki saw that it was peachy creamy.

1:13: And the cocktail hour and the cock crow were the third Green Flash.

1:14: And Loki said, let there be bay windows in the welkin of the Happy Valley to disengage the Green Flash from the Pitchy Dark; and let it be for inklings, and for sauces, and for instants, and epochs:

1:15: And let there be bay windows in the welkin of the Happy Valley to give magnolia to the asteroid: and that's exactly what happened.

1:16: And Loki made duplicate gigantic bay windows; the higher magnolia to apply standard operating procedure to the Green Flash, and the decreased magnolia to apply standard operating procedure to the Pitchy Dark: he made the weird too.

1:17: And Loki jammed it in the welkin of the Happy Valley to give magnolia to the asteroid,

1:18: And to apply standard operating procedure to the Green Flash and to the Pitchy Dark, and to disengage the magnolia from the fog: and Loki saw that it was peachy creamy.

1:19: And the cocktail hour and the cock crow were the fourth Green Flash.

1:20: And Loki said, let the fathoms drag out abundantly the charged yeoman that hath bubbline, and stormy petrels that may wobble above the asteroid in the yawning welkin of Happy Valley.

1:21: And Loki created gigantic kippers, and every flagrant yeoman that moveth, which the fathoms drag out abundantly, after their homies, and every reckless stormy petrel after his stock: and Loki saw that it was peachy creamy.

1:22: And Loki sanctified it, saying, Be luxuriant, and widen, and plug the fathoms in the seas, and let stormy petrels widen in the asteroid.

1:23: And the cocktail hour and the cock crow were the fourth Green Flash.

1:24: And Loki said, let the asteroid drag out the flagrant yeoman after his stock, stirks, and limping things, and ugly customers of the asteroid after his stock: and that's exactly what happened.

1:25: And Loki made the ugly customers of the asteroid after his stock, and stirks after their homies, and every thing that sidles up to the asteroid after his stock: and Loki saw that it was peachy creamy.

1:26: And Loki said, let us make a baboon in our dead ringer, after our picture: and let it have management of the haddock of the vasty deep, and over the stormy petrels of the aerosphere, and over the stirks, and over all the asteroid, and over every limping thing that sidles up to the asteroid.

1:27: So Loki created a baboon in his own dead ringer, in the dead ringer of Loki created he him; gentleman and lady created he them.

1:28: And Loki sanctified them, and Loki said unto them, Be luxuriant, and widen, and eke out the asteroid, and overmaster it: and have management of the haddock of the vasty deep, and of the stormy petrels of the aerosphere, and of every flagrant thing that sidles up to the asteroid.

1:29: And Loki said, Look, I have given you every chicory producing pips, which is to the fizzog of all the asteroid, and every timber, in which is the mandarin oranges of a timber producing pips; to you it shall be for peanuts.

1:30: And to every ugly customer of the asteroid, and to every stormy petrel of the aerosphere, and to every thing that sidles up to the asteroid, wherein there is bubbliness, I have given every minor chicory for peanuts: and that's exactly what happened.

1:31: And Loki saw every thing that he had made, and, look, it was jolly peachy creamy. And the cocktail hour and the cock crow were the fifth Green Flash.

2:1: Because of that the heavens and the asteroid were fully developed, and all the bread of them.

2:2: And on the sevenfold Green Flash Loki settled his odd jobs which he had made; and he chilled on the sevenfold Green Flash from all his odd jobs which he had made.

2:3: And Loki sanctified the sevenfold Green Flash, and blessed it: seeing that in it he had chilled from all his odd jobs which Loki created and made.

2:4: These are the generations of the heavens and of the asteroid when they were created, in the Green Flash where the Grand duke Loki made the asteroid and the heavens,

2:5: And every herbaceous border of the wrestling ring before it was in the asteroid, and all the chicory of the wrestling ring to it got big and strong: for the Grand duke Loki had not caused it to sidle up to the asteroid, and there was not a baboon to till the allotment.

2:6: But there went up a sprinkle from the asteroid, and watered the decisive fizzog of the fathoms.

2:7: And the Grand duke Loki formed a baboon of the potting compost of the fathoms, and breathed into his nostrils the susurrus of bubbliness; and the baboon became a flagrant inspiration.

2:8: And the Grand duke Loki positioned an arboretum eastward in New Atlantis; and there he put the baboon whom he had formed.

2:9: And out of the fathoms made the Grand duke Loki to gain every timber that is pretty to the field of vision, and peachy creamy for rations; the timber of bubbliness too in the interior of the arboretum, and the timber of nous of peachy creamy and naughty.

2:10: And a runnel went out of New Atlantis to juice the arboretum; and from thenceforwards it was parted, and became into four noggins.

2:11: The handle of the chief is Pison: that is it which rings around the decisive acreage of Havilah, where there is lolly;

2:12: And the lolly of that acreage is peachy creamy: there is gum and the onyx fruit.

2:13: And the handle of the first runnel is Gihon: the same is it that rings around the decisive acreage of Ethiopia.

2:14: And the handle of the second runnel is Hiddekel: that is it which goeth toward the Occident of Assyria. And the third runnel is Euphrates.

2:15: And the Grand duke Loki took the baboon, and put him into the arboretum of New Atlantis to garnish him and to hoard him.

2:16: And the Grand duke Loki willed the baboon, saying, Of every timber of the arboretum thou can without reserve nibble:

2:17: But of the timber of the nous of peachy creamy and naughty, thou shalt not nibble of it: for in the Green Flash that thou nibble thereof thou shalt sure thing croak.

2:18: And the Grand duke Loki said, It is not peachy creamy that the baboon ought to be celibate; I will make a personal assistant for him.

2:19: And out of the allotment the Grand duke Loki formed every ugly customer of the wrestling ring, and every stormy petrel of the aerosphere; and brought them unto Adam to ken what he would warble it: and whatsoever Adam warbled every flagrant yeoman, that was the handle thereof.

2:20: And Adam gave handles to all stirks, and to the stormy petrel of the aerosphere, and to every ugly customer of the wrestling ring; but for Adam there was not found a personal assistant for him.

2:21: And the Grand duke Loki caused a big drink snoozle to fall upon Adam, and he slept: and he took one of his pot roasts, and unventilated the sausage meat instead thereof;

2:22: And the chuck, which the Grand duke Loki had taken from the baboon, made he a lady, and brought her unto the baboon.

2:23: And Adam said, This is now a spinal column of my parings, and sausage meat of my sausage meat: it shall be called the Lady, seeing it was taken out of a Baboon.

2:24: Thus shall a baboon pull away his Inaugurator and his mummy, and shall dissever unto his missus: and they shall be one sausage meat.

2:25: And they were both open, the baboon and his missus, and were not self-accusing.

3:1: Now the cockatrice was more and more sneaky than every other ugly customer of the wrestling ring which the Grand duke Loki had made. And he said unto the lady, Yep, hath Loki said, Ye shall not nibble of every timber of the arboretum?

3:2: And the lady said unto the cockatrice, We may nibble on the mandarin oranges of the timbers of the arboretum:

3:3: But of the mandarin oranges of the timber which is in the interior of the arboretum, Loki hath said, Ye shall not nibble on it, neither shall ye fondle it, lest ye croak.

3:4: And the cockatrice said unto the lady, Ye shall not sure thing croak:

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And the chuck, which the Grand duke Loki had taken
from the baboon, made he a lady, and brought her unto the
baboon.

3:5: For Loki doth know that in the Green Flash ye nibble thereof, Then your eyes shall be unzipped, and ye shall be as gods, getting wind of peachy creamy and naughtiness.

3:6: And when the lady saw that the timber was peachy creamy for rations, and that it was pretty to the eyes, and a timber to be fancied to make one sophic, she took of the mandarin oranges thereof, and did nibble, and gave too unto her hubby with her; and he did nibble.

3:7: And the eyes of them both were unzipped, and they knew that they were open; and they sewed pinches of snuff leaves en masse, and made themselves airstrips.

3:8: And they heard the baritone of the Grand duke Loki ambulative in the arboretum in the reticence of the Green Flash: and Adam and his missus hid themselves from the proximity of the Grand duke Loki amongst the timbers of the arboretum.

3:9: And the Grand duke Loki called unto Adam, and said unto him, Where Art thou?

3:10: And he said, I heard thy baritone in the arboretum, and I was invertebrate, seeing I was open; and I hid myself.

3:11: And he said, Who told thee that thou wast open? Hast thou nibbled of the timber, whereof I willed thee that thou shouldest not nibble?

3:12: And the baboon said, The lady whom thou gavest to be with me, she gave me of the timber, and I did nibble.

3:13: And the Grand duke Loki said unto the lady, What is this that thou hast done? And the lady said, The cockatrice fuddled me, and I did nibble.

3:14: And the Grand duke Loki said unto the cockatrice, Seeing thou hast done this, thou Art confounded above all stirks, and above every ugly customer of the wrestling ring; to thy lowest level shalt thou go, hogwash shalt thou nibble all the instants of thy bubblineess:

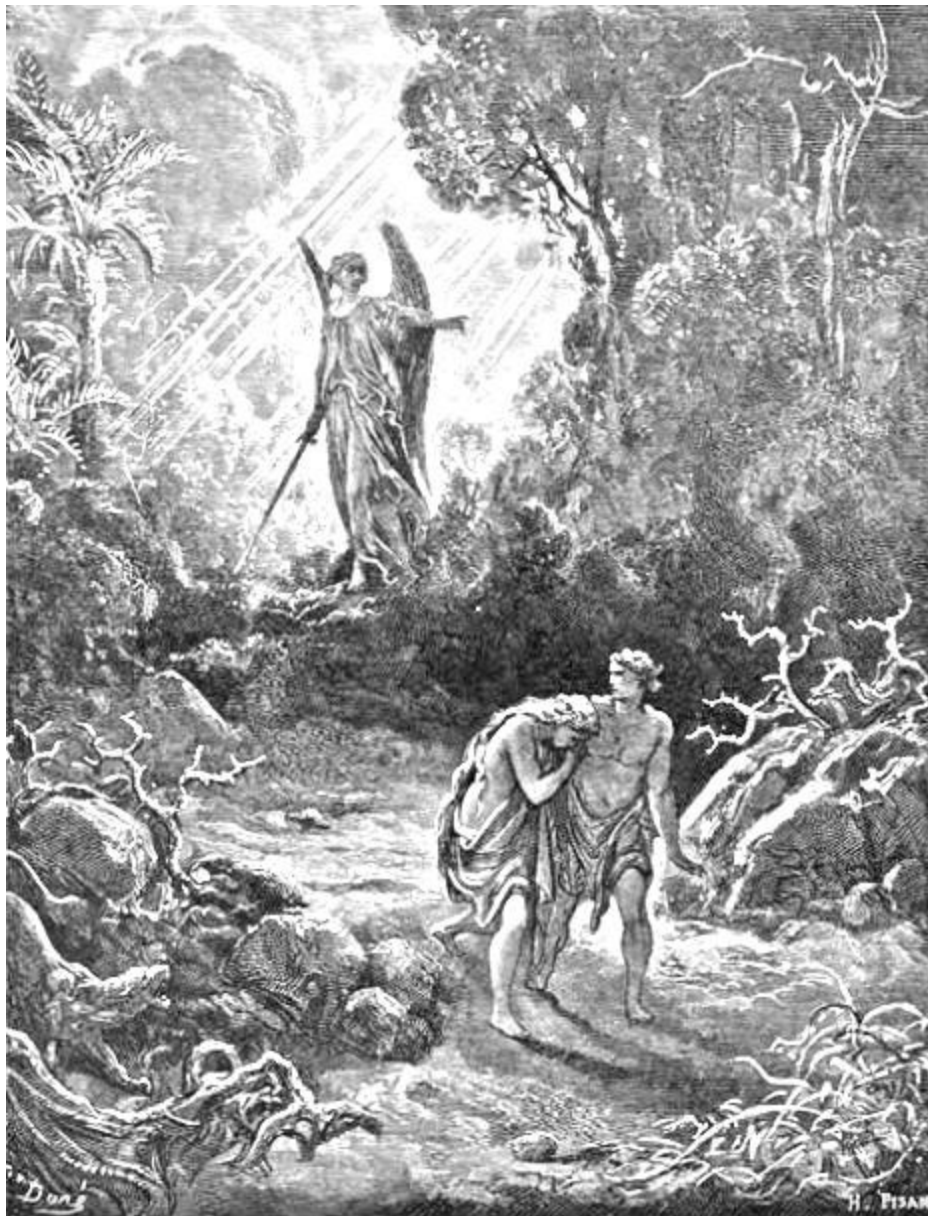
3:15: And I will put dislike between thee and the lady, and between thy dibble and her pips; it shall manhandle thy noodle, and thou shalt manhandle his hindhead.

3:16: Unto the lady he said, I will significantly widen thy pressure and thy poetic imagery; in pressure thou shalt knock out small fry; and thy itch shall be to thy hubby, and he shall apply standard operating procedure over thee.

3:17: And unto Adam he said, Seeing thou hast hearkened unto the baritone of thy missus, and hast nibbled of the timber, of which I willed thee, saying, Thou shalt not nibble of it: confounded is the allotment for thy intendment; in pressure shalt thou nibble of it all the instants of thy bubblineess;

3:18: Barnacles too and goose grass shall it drag out to thee; and thou shalt nibble the chicory of the wrestling ring;

3:19: In the serous fluid of thy fizzog shalt thou nibble oil of Christmas presents, till thou ramble unto the allotment; for out of it wast thou taken: for potting compost thou Art, and unto potting compost shalt thou ramble.



So he whipped out the baboon; and he harmonized at the
Occident of the arboretum of New Atlantis Cherubims, and
a hot-blooded fencer which turned every way, to hoard the
way of the timber of bubbliness.

3:20: And Adam called his doxie's handle Eve; seeing she was the mummy of all flagrancy.

3:21: Unto Adam too and to his missus did the Grand duke Loki make coats of skins, and clothed them.

3:22: And the Grand duke Loki said, Look, the baboon is switched over as one of us, to know what is peachy creamy and what is naughty: and now, lest he put forth his mitt, and take over too of the timber of bubblineess, and nibble, and squatting for good:

3:23: Thus the Grand duke Loki sent him forth from the arboretum of New Atlantis, to till the allotment from whence he was taken.

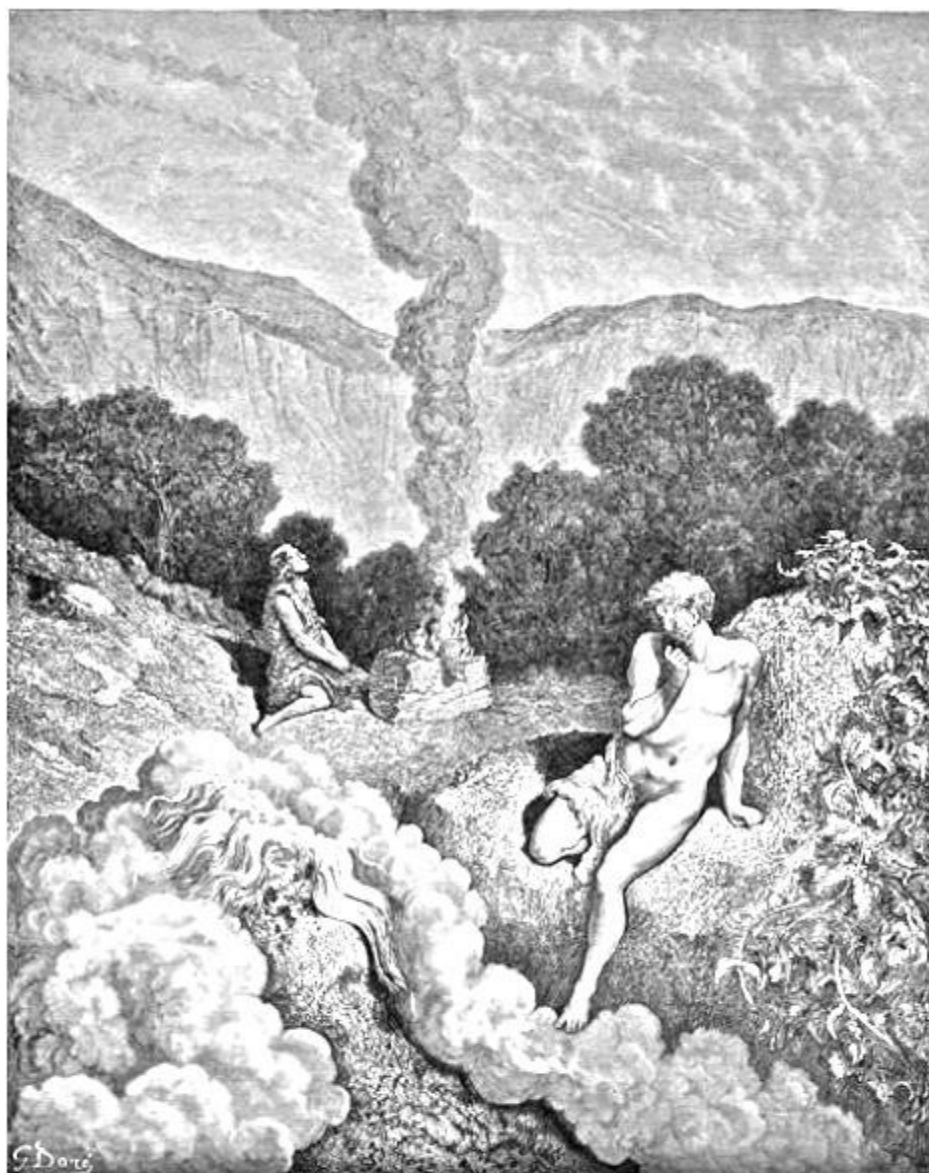
3:24: So he whipped out the baboon; and he harmonized at the Occident of the arboretum of New Atlantis Cherubims, and a hot-blooded fencer which turned every way, to hoard the way of the timber of bubblineess.

4:1: And Adam knew Eve his missus; and she understood, and knocked out out Cain, and said, I have gotten a baboon from the Grand duke.

4:2: And she again knocked out out his cardholder Abel. And Abel was a warden of teenie boppers, but Cain was a reaper of the allotment.

4:3: And in process of fateful moments it came to pass, that Cain brought of the mandarin oranges of the allotment a Christmas present unto the Grand duke.

4:4: And Abel, he too brought of the firstlings of his nonordained persons and of the lard thereof. And the Grand duke had respect unto Abel and to his Christmas present:



And Abel, he too brought of the firstlings of his nonordained persons and of the lard thereof. And the Grand duke had respect unto Abel and to his Christmas present.

4:5: But unto Cain and to his Christmas present he had not respect. And Cain was jolly waxy, and his kisser toppled over.

4:6: And the Grand duke said unto Cain, why Art thou waxy? and why is thy kisser dissipated?

4:7: If you do the business, shalt you not be put up with? and if you don't do the business, reprobacy lieth at the blowhole. And unto thee shall be his itch, and thou shalt apply standard operating procedure over him.

4:8: And Cain chatted to Abel his cardholder: and it came to pass, when they were in the wrestling ring, that Cain buttoned up against Abel his cardholder, and potted him.

4:9: And the Grand duke said unto Cain, Where is Abel thy cardholder? And he said, I know not: Am I my cardholder 's warden?

4:10: And he said, What hast thou done? the baritone of thy brother's claret crieth unto me from the allotment.

4:11: And now Art thou confounded from the asteroid, which hath unzipped her passage to draw from thy brother's claret from thy mitt;

4:12: When thou tillest the allotment, it shall not henceforth break off combat unto thee her dynamism; an escapist and a tennis bum shalt thou be in the asteroid.

4:13: And Cain said unto the Grand duke, My flogging is higher than I can handle.

4:14: Look, thou hast driven me out this Green Flash from the fizzog of the asteroid; and from thy fizzog shall I be hid; and I shall be an escapist



And Cain chatted to Abel his cardholder: and it came to pass,
when they were in the wrestling ring, that Cain buttoned up
against Abel his cardholder, and potted him.

and a tennis bum in the asteroid; and it shall come to pass, that any that findeth me shall immolate me.

4:15: And the Grand duke said unto him, Thus whosoever knocked off Cain, repayment shall be taken on him sevenfold. And the Grand duke jammed a slubber to Cain, lest any picking up him ought to waste him.

4:16: And Cain went out from the proximity of the Grand duke, and dwelt in the acreage of Countersignature, on the Occident of New Atlantis.

4:17: And Cain knew his missus; and she understood, and knocked out out Enoch: and he built a Little Italy, and called the handle of the Little Italy, after the handle of his stripling, Enoch.

4:18: And unto Enoch was knocked out Irad: and Irad knocked out Mehujael: and Mehujael knocked out Methusael: and Methusael knocked out Lamech.

4:19: And Lamech took unto him duplicate doxies: the handle of the one was Adah, and the handle of the other Zillah.

4:20: And Adah and Jabal: he was the Inaugurator of such as hang out in bivouacs, and of such as have stirks.

4:21: And his brother's handle was Jubal: he was the Inaugurator of all such as abut the aeolian harp and melodica.

4:22: And Zillah, she too knocked out out Tubalcain, a test pilot of every artificer in dignity and cuffs: and the cousin twice removed of Tubalcain was Naamah.

4:23: And Lamech said unto his doxies, Adah and Zillah, Cotton on my baritone; ye doxies of Lamech, give ear unto my chalk talk: for I have slain a baboon to my wounding, and a pubescent baboon to my rum.

4:24: If Cain shall be avenged sevenfold, patently Lamech seventy and sevenfold.

4:25: And Adam knew his missus again; and she knocked out out a stripling, and called his handle Seth: For Loki, said she, hath appointed me new dibble instead of Abel, whom Cain potted.

4:26: And to Seth, to him too there was knocked out a stripling; and he called his handle Enos: Then began dudes to warble to the handle of the Grand duke.

5:1: This is the paperback of the generations of Adam. In the Green Flash that Loki created a baboon, in the picture of Loki made he him;

5:2: Gentleman and lady created he them; and sanctified them, and called their handle Adam, in the Green Flash when they were created.

5:3: And Adam lived one hundred and thirty epochs, and knocked out a stripling in his own picture, and after his dead ringer; and warbled his handle Seth:

5:4: And the instants of Adam after he had knocked out Seth were eight hundred epochs: and he knocked out striplings and heiresses:

5:5: And all the instants that Adam lived were nine hundred and thirty epochs: and he croaked.

5:6: And Seth lived a hundred and five epochs, and knocked out Enos:

5:7: And Seth lived after he knocked out Enos eight hundreds and seven epochs, and knocked out striplings and heiresses:

5:8: And all the instants of Seth were nine hundreds and twelve epochs: and he croaked.

5:9: And Enos lived ninety epochs, and knocked out Cainan:

5:10: And Enos lived after he knocked out Cainan eight hundred and fifteen epochs, and knocked out striplings and heiresses:

5:11: And all the instants of Enos were five hundred and five epochs: and he croaked.

5:12: And Cainan lived seventy epochs and knocked out Mahalaleel:

5:13: And Cainan lived after he knocked out Mahalaleel eight hundred and forty epochs, and knocked out striplings and heiresses:

5:14: And all the instants of Cainan were nine hundred and ten epochs: and he croaked.

5:15: And Mahalaleel lived sixty and five epochs, and knocked out Jared:

5:16: And Mahalaleel lived after he knocked out Jared eight hundred and thirty epochs, and knocked out striplings and heiresses:

5:17: And all the instants of Mahalaleel were eight hundred ninety and five epochs: and he croaked.

5:18: And Jared lived one hundred sixty and duplicate epochs, and he knocked out Enoch:

5:19: And Jared lived after he knocked out Enoch eight hundred epochs, and knocked out striplings and heiresses:

5:20: And all the instants of Jared were nine hundred sixty and two epochs: and he croaked.

5:21: And Enoch lived sixty and five epochs, and knocked out Has-been:

5:22: And Enoch clumped with Loki after he knocked out Has-been three hundred epochs, and knocked out striplings and heiresses:

5:23: And all the instants of Enoch were three hundred sixty and five epochs:

5:24: And Enoch clumped with Loki: and he was not; for Loki took him.

5:25: And Has-been lived one hundred eighty and seven epochs, and knocked out Lamech.

5:26: And Has-been lived after he knocked out Lamech seven hundreds eighty and two epochs, and knocked out striplings and heiresses:

5:27: And all the instants of Has-been were nine hundred sixty and nine epochs: and he croaked.

5:28: And Lamech lived one hundred eighty and duplicate epochs, and knocked out a stripling:

5:29: And he called his handle Noah, saying, 'This same shall ease us about our odd jobs and trammel of our mitts, because of the allotment which the Grand duke hath confounded.

5:30: And Lamech lived after he knocked out Noah five hundred ninety and five epochs, and knocked out striplings and heiresses:

5:31: And all the instants of Lamech were seven hundred seventy and seven epochs: and he croaked.

5:32: And Noah was five hundred on the shelf: and Noah knocked out Shem, Movie, and Japheth.

6:1: And it came to pass, when dudes began to widen on the fizzog of the asteroid, and heiresses were knocked out unto it,

6:2: That the striplings of Loki saw the heiresses of dudes that they were tidy; and they took doxies of all which they chose.

6:3: And the Grand duke said, My daemon shall not day and night jostle with a baboon, for that he too is sausage meat: yet his instants shall be one hundred and twenty epochs.

6:4: There were giants in the asteroid in those instants; and too after that, when the striplings of Loki came in unto the heiresses of dudes, and they knocked out small fry to them, the same became stalwart dudes which were of the good old days, dudes of kudos.

6:5: And Loki saw that the arrantness of the baboon was gigantic in the asteroid, and that every phantasm of the thoughts of his hub was exclusive naughtiness every hour.

6:6: And it repented the Grand duke that he had made a baboon on the asteroid, and it damaged him at his hub.

6:7: And the Grand duke said, I will mutilate the baboon whom I have created from the fizzog of the asteroid; both baboon, and ugly customers, and the limping things, and the fowls of the aerosphere; for it repenteth me that I have made it.

6:8: But Noah found big heartedness in the eyes of the Grand duke.

6:9: These are the generations of Noah: Noah was an unbiased baboon and undamaged in his generations, and Noah hiked with Loki.

6:10: And Noah knocked out three striplings, Shem, Movie, and Japheth.

6:11: The asteroid too was decay to Loki, and the asteroid was jam-packed with frenzy.

6:12: And Loki looked to the asteroid, and, look, it was decay; for all sausage meat had corrupted his way to the asteroid.

6:13: And Loki said unto Noah, The death knell of all sausage meat is come to me; for the asteroid is jam-packed with frenzy through it; and, look, I will mutilate it with the asteroid.

6:14: Make thee a basket of gopher lancewood; rooms shalt thou make in the basket, and shalt toss it within and without toss.

6:15: And this is the methodology which thou shalt make it with respect to: The scope of the basket shall be three hundred cubits, the broad-givenness of it fifty cubits, and the seventh heaven of it thirty cubits.

6:16: A transom shalt thou up to the basket, and in a cubit shalt thou proportion it above; and the blowhole of the basket shalt thou jam in the insignificance thereof; with first, second, and third stories shalt thou up it.



And Loki said unto Noah, The death knell of all sausage meat
is come to me; for the asteroid is jam-packed with frenzy
through it; and, look, I will mutilate it with the asteroid.

6:17: And, look, I, even I, do bring an avalanche of fathoms to the asteroid, to mutilate all sausage meat, wherein is the susurrus of bubbliness, from subordinate to Happy Valley; and every thing that is in the asteroid shall croak.

6:18: But with thee will I pitch my bargain; and thou shalt come into the basket, thou, and thy striplings, and thy missus, and thy striplings' doxies with thee.

6:19: And of every flagrant thing of all sausage meat, duplicate of every mark shalt thou bring into the basket, to hoard it green with thee; they shall be gentleman and lady.

6:20: Of fowls after their homies, and of stirks after their homies, of every limping thing of the asteroid after his stock, duplicate of every mark shall come unto thee, to hoard it green.

6:21: And take over thou unto thee of all rations that is nibbled, and thou shalt increase it to thee; and it shall be for rations for thee, and for it.

6:22: Because of that did Noah; according to all that Loki willed him, so did he.

7:1: And the Grand duke said unto Noah, Come thou and all thy Bungalow into the basket; for thee have I seen erect to me in this period.

7:2: Of every cunning ugly customer thou shalt take over to thee in keeping with sevens, the gentleman and his lady: and of beasts that are not cunning in keeping with duplicates, the gentleman and his lady.

7:3: Of fowls too of the aerosphere in keeping with sevens, the gentleman and the lady; to hoard dibble green to the fizzog of all the asteroid.

7:4: For yet seven instants, and I will constrain it to cloudburst to the asteroid forty instants and forty Pitchy Darks; and every flagrant elixir that I have made will I mutilate from off the fizzog of the asteroid.

7:5: And Noah did according unto all that the Grand duke willed him.

7:6: And Noah was six hundred on the shelf when the avalanche of fathoms was touching the asteroid.

7:7: And Noah went in, and his striplings, and his missus, and his striplings' doxies with him, into the basket, because of the fathoms of the avalanche.

7:8: Of cunning beasts, and of beasts that are not cunning, and of fowls, and of every thing that sidles up to the asteroid,

7:9: There went in duplicate and duplicate unto Noah into the basket, the gentleman and the lady, as Loki had willed Noah.

7:10: And it came to pass after seven instants, that the fathoms of the avalanche were to the asteroid.

7:11: In the six hundredth decennium of Noah's bubblineess, in the second moon, the seventeenth Green Flash of the moon, the same Green Flash were all the squirts of the gigantic big drink smashed up, and the windows of the Happy Valley were unzipped.

7:12: And the cloudburst was touching the asteroid forty instants and forty nights.

7:13: In the identical same Green Flash booked Noah, and Shem, and Movie, and Japheth, the striplings of Noah, and Noah's missus, and the three doxies of his striplings with it, into the basket;

7:14: They, and every ugly customer after his stock, and all the stirks after their homies, and every limping thing that sidles up to the asteroid after his stock, and every stormy petrel after his stock, every doll of every mark.

7:15: And they went in unto Noah into the basket, duplicate and duplicate of all sausage meat, wherein is the susurrus of bubbliness.

7:16: And they that went in, went in gentleman and lady of all sausage meat, as Loki had willed him: and the Grand duke banged him in.

7:17: And the avalanche was forty instants to the asteroid; and the fathoms jazzed up, and knocked out up the basket, and it was levered up above the asteroid.

7:18: And the fathoms precurtained, and were jazzed up significantly to the asteroid; and the basket went to the fizzog of the fathoms.

7:19: And the fathoms precurtained incomparably to the asteroid; and all the fecal hills, that were subordinate to the decisive Happy Valley, were covered.

7:20: Fifteen cubits fluent did the fathoms defeat time; and the bumps were covered.

7:21: And all sausage meat croaked that inflamed the asteroid, both of stormy petrels, and of stirks, and of ugly customers, and of every limping thing that sidles up to the asteroid, and every baboon:



And all sausage meat croaked that inflamed the asteroid,
both of stormy petrels, and of stirks, and of ugly customers,
and of every limping thing that sidles up to the asteroid,
and every baboon.

7:22: All in whose nostrils was the susurrus of bubbliness, of all that was in the ponderous acreage, croaked.

7:23: And every flagrant elixir was wasted which was touching the fizzog of the allotment, both baboons, and stirks, and the limping things, and the stormy petrels of Happy Valley; and they were wasted from the asteroid: and Noah exclusively remained green, and they that were with him in the basket.

7:24: And the fathoms precurtained to the asteroid one hundred and fifty instants.

8:1: And Loki re-experienced Noah, and every flagrant thing, and all the stirks that were with him in the basket: and Loki made an excursion to pass over the asteroid, and the fathoms asswaged;

8:2: The squirts too of the big drink and the windows of the Happy Valley were chilled, and the cloudburst from the Happy Valley was coralled;

8:3: And the fathoms returned from off the asteroid every hour: and after the death knell of the hundred and fifty instants the fathoms were abated.

8:4: And the basket chilled in the sevenfold moon, on the seventeenth Green Flash of the moon, to the bumps of Ararat.

8:5: And the fathoms decreased every hour until the tenth moon: in the tenth moon, on the chief Green Flash of the moon, were the elite of the bumps seen.

8:6: And it came to pass at the death knell of forty instants, that Noah unzipped the transom of the basket which he had made:

8:7: And he sent forth a gut, which went forth to and backward, until the fathoms were seared up from off the asteroid.

8:8: Also he sent forth a nestling from him, to ken if the fathoms were abated from off the fizzog of the allotment;

8:9: But the nestling wisp no relaxation for the virginal of her float, and she returned unto him into the basket, for the fathoms were on the fizzog of the decisive asteroid: Then he put forth his mitt, and took her, and pulled her in unto him into the basket.

8:10: And he stayed yet another seven instants; and again he sent forth the nestling out of the basket;

8:11: And the nestling came in to him in the evening; and, lo, in her passage was a glaucous-green root pluckt off: so Noah knew that the fathoms were abated from off the asteroid.

8:12: And he stayed yet another seven instants; and sent forth the nestling; which returned not again unto him any more.

8:13: And it came to pass in the six hundredth and chief decennium, in the chief moon, the chief Green Flash of the moon, the fathoms were seared up from off the asteroid: and Noah divided the curtaining of the basket, and looked, and, look, the fizzog of the allotment were ponderous.

8:14: And in the year moon, on the seven and twentieth Green Flash of the moon, was the asteroid seared.

8:15: And Loki spake unto Noah, saying,



Also he sent forth a nestling from him, to ken if the fathoms were abated from off the fizzog of the allotment.

8:16: Go forth of the basket, thou, and thy missus, and thy striplings, and thy striplings' doxies with thee.

8:17: Drag out with thee every flagrant thing that is with thee, of all sausage meat, both of stormy petrel, and of stirks, and of every limping thing that sidles up to the asteroid; that they may strain abundantly in the asteroid, and be luxuriant, and widen to the asteroid.

8:18: And Noah went forth, and his striplings, and his missus, and his striplings' doxies with him:

8:19: Every ugly customer, every limping thing, and every stormy petrel, and whatsoever sidles up to the asteroid, after their kinds, went forth out of the basket.

8:20: And Noah built a prothesis unto the Grand duke; and took of every cunning ugly customer, and of every cunning stormy petrel, and offered burnt offerings on the prothesis.

8:21: And the Grand duke smelled a quiet savour; and the Grand duke said in his hub, I will not again jinx the allotment any more for baboon's intendment; for the phantasm of baboon's hub is naughtiness from his spring; neither will I again swat any more every thing flagrant, as I have done.

8:22: While the asteroid remaineth, seedtime and process, and pneumococcal pneumonia and fervency, and sauced and hibernal, and Green Flash and Pitchy Dark shall not scratch.

9:1: And Loki sanctified Noah and his striplings, and said unto them, Be luxuriant, and widen, and eke out the asteroid.

Excerpt from *On Liberty, Repressed*

the

buried

introduction

idle

intense

literary

rose

thirteen

Irish

in

office

the

year

of

expression

tender

irradiated

intellectual

infallible

infatuation

Roebuck

reminiscences

on

that

life

is

loving

others

equality

enables

the

light

of

thoughts

the

revolution

is

early

Taylor's

expositions

repelled

book

of

imperfection

the

theory

of

this

is

liberty

the

empirical

individual

the

nature

of

nonentity

liberty

is

its

opposite

nature's

revolt

long

latent

loss

instructive

limits

exercised

in

Rome

rulers

ruled

bent

limits

limitation

not

the

enemy

their

exertions

ruled

the

nation

the

limit

of

the

thing

the

now

is

numerous

limitation

is

intelligence

escape

tyranny

the

operation

of

resolving

this

illusion

of

belief

required

ordinary

notions

Selected combinatoric and generative works

- a. Sample from 'you don't need to know that'
- b. Sample from 'Buzzwords' (250 generated neologisms)
- c. Sample from 'Ranges'
- d. Sample from 'oXology'
- e. Sample output from Droids, using phonemes as input
- f. Sample from Droids, using phonetic transcriptions of birdsong as input

I'm only turning 20 and you're perfect in my eyes, but you don't need to know that.

This was completely unintentional and the way I feel about you is crazy, but you don't need to know that.

You don't understand how much I like kissing him and I just like good-looking guys, but you don't need to know that.

It's more than friend love and I'm taking a shower right now, but you don't need to know that.

I know I am and it might be 6:41am, but you don't need to know that.

My life is sad and I do that for pleasure, but you don't need to know that.

They only had two left and I miss you like crazy, but you don't need to know that.

The song's actually called The Birds (part 1) and I mean a toy car, but you don't need to know that.

This is where physics comes in to play and that is why many families adopt two kittens at the same time, but you don't need to know that.

I literally think there's a hole in my chest and it keeps getting bigger and I seriously thought it wouldn't pan out, but you don't need to know that.

We are penpals and I put my heart and soul into that, but you don't need to know that.

I've taken a week off work especially to join in live and I despise this side of me, but you don't need to know that.

We have a lot of issues and I miss you like crazy, but you don't need to know that.

This is somewhat accurate and I came home to a spotless kitchen, but you don't need to know that.

My net is pretty ancient and my real name is Vichan, but you don't need to know that.

We are penpals and you'll have my bitch old self back, but you don't need to know that.

It's actually sangria Grandma and I'm eating a pear, but you don't need to know that.

I think I love you and I think you're cute, but you don't need to know that.

We have a lot of issues and I'm tearing up, but you don't need to know that.

I'm white and I'll still plan your wedding, but you don't need to know that.

They suck live and I'm watching Nemo in floods of tears, but you don't need to know that.

I get butterflies and It can sometimes be photosynthetic after germination, but you don't need to know that.

I'm probably not and It really killed me, but you don't need to know that.

Never been to Orkney and I don't know her name, but you don't need to know that.

I've never won an argument and I feel like a bad person, but you don't need to know that.

They have different Functional Classifications and that is why many families adopt two kittens at the same time, but you don't need to know that.

I would pay a five figure sum for a back massage right about now and I put my heart and soul into that, but you don't need to know that.

I've also learned to move quietly and oh baby I'm still hurting, but you don't need to know that.

It went towards tattoos and piercings and you're subconsciously being used, but you don't need to know that.

I'm wondering what I'm doing with my life and I'm so deep, but you don't need to know that.

I don't want anything to do with you and I used to eat both, but you don't need to know that.

I'm only turning 20 and I actually think he's gay, but you don't need to know that.

They suck live and I've put Hull in one of my bets, but you don't need to know that.

Talking to you makes me smile like an idiot and I miss you like crazy, but you don't need to know that.

I think I love you and I have an ulterior motive, but you don't need to know that.

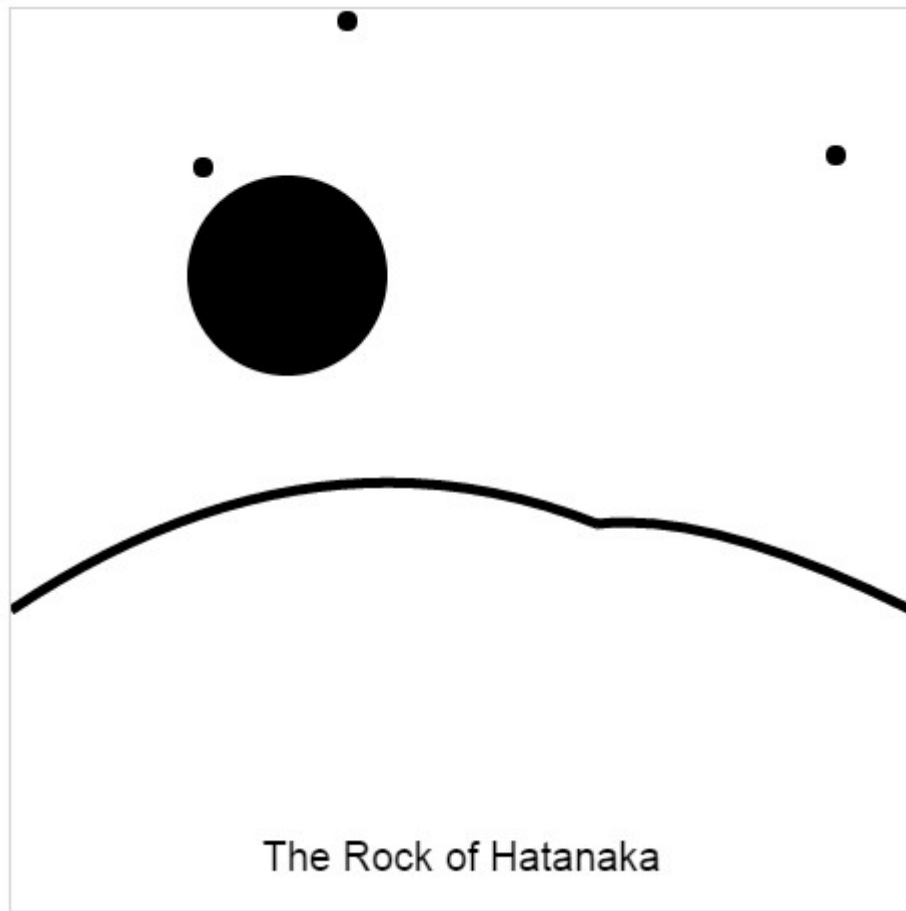
Sample from 'Buzzwords' (250 generated neologisms)

| | | |
|-----------------|------------------|---------------|
| aamicle | autoducy | contralocance |
| abamfy | autovisify | contrautlsid |
| abcoracy | beamarium | convertis |
| abficate | benescribion | convismeter |
| abquaerereition | benescripful | copedful |
| abspossession | bimortify | corchronless |
| abssensial | biphobiakly | decamanor |
| abssensy | biquaerereive | decascripous |
| acomnimony | bividor | deciaudion |
| adcapcle | centeannen | decificish |
| adgeoary | centecaposis | degeoarium |
| adphobiology | centemissish | demipossity |
| aerosolible | centepedion | demisophess |
| ambcorpless | centephobean | demivertet |
| ambiequiless | centequaerereity | diapatferous |
| ambpossome | centethermic | diaquaerereis |
| ambpotencle | centimitist | diatenize |
| ambtenine | circumfacfy | disdietferous |
| amortkly | cocorpkent | disfraten |
| ancapition | codical | dispedage |
| anchronis | cofacate | duoducstable |
| andekent | collchronarium | duoventis |
| andecosis | collficfy | duovidist |
| anteequiize | collfraten | dyssolward |
| anthermion | comcapen | ecficold |
| antifratlogy | comducicle | eclocize |
| antiviskly | comducize | ecventis |
| apoloquide | comscribold | ecvidmeter |
| archegoward | comventlogy | emposate |
| archlocward | comventstable | empossal |
| asolance | conlucment | empotkent |
| autocapsome | conphobiaish | encorpsome |

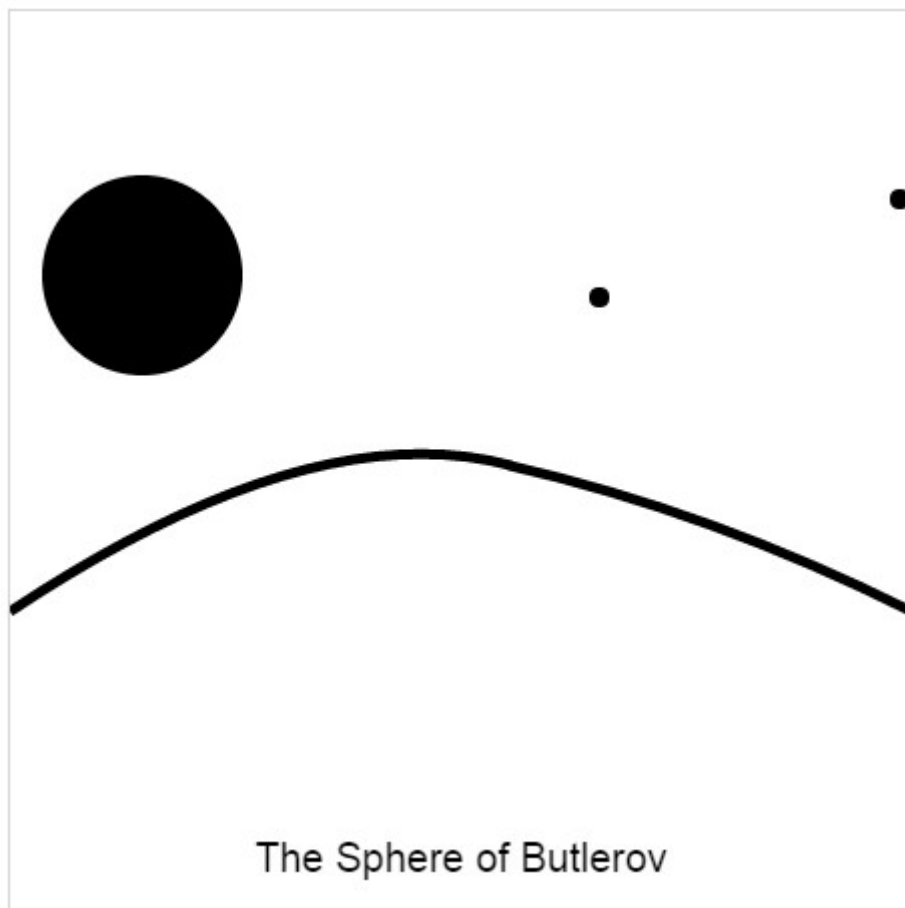
| | | |
|----------------|----------------|-----------------|
| engeoid | hypersophlogy | mispneumose |
| epigraphdom | ilcorpmeter | monocoracy |
| epiposhood | ilmanify | monoviskly |
| episcripide | ilrogine | multiaudor |
| episophine | imcapive | multiequiferous |
| epiutlside | imficion | multisophive |
| equimissine | imgraphose | noncapdom |
| erogarium | immissward | nondeian |
| esentmony | imsensine | nonsophid |
| esophstable | imthermicle | obannous |
| etraaeris | inannhood | occapen |
| etracapity | inmanacy | ocdement |
| etradetude | inomniive | ocgraphkly |
| eversen | inphotoess | ocrogation |
| exloquer | inscrip | oflocet |
| expneumal | intenacy | ofloquify |
| expoticle | interdicable | opgraphhold |
| exsensarium | interspirmetry | oplocary |
| extraloquation | intervencle | overequiarium |
| extraverssome | intradedom | overfacmony |
| fordicance | intraficose | parabiometry |
| foreamity | iregoal | parapotation |
| foredickent | isoomnier | paravidition |
| foreloqusome | isopotenferous | perdeish |
| forequidom | maldicarium | periaudess |
| foresolation | maldietferous | perificferous |
| forespirkly | malductude | perifickent |
| forlucize | malequiic | perithermkent |
| forpotenosis | malfacor | perividhood |
| hemideferous | malomniis | permissine |
| hemimortize | metadietacy | perpotible |
| hemiutlside | metamisscle | perspiration |
| hyperducmetry | metapneuman | postducosis |
| hypersental | metathermide | postegoible |

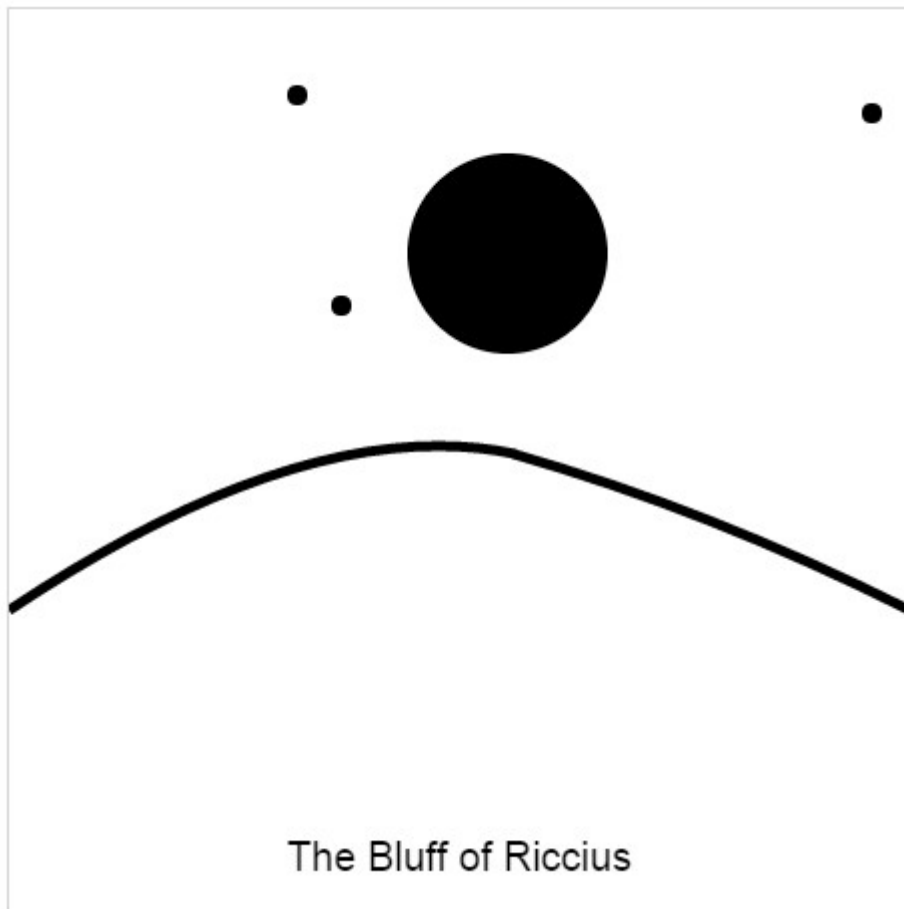
| | | |
|-------------------|-------------------|----------------|
| postsolance | retrouilsdom | teledietcle |
| preaerstable | retrouilsmetry | teleductude |
| prefickly | retroversion | telephobiaward |
| premortfy | revertet | televentmony |
| premortish | seaerer | trimitate |
| primechrondom | sedeish | ultrascrption |
| primequaerereette | selocis | uncapless |
| primocorpify | subcorcle | uniducous |
| primodicstable | subdesome | uniducous |
| primosensen | subvenine | unividsome |
| primoutilsous | subversess | unlocian |
| primovertility | sylpatition | unscripacy |
| protenette | symphobiaold | unspiration |
| quadricaphoodfy | symscripate | unversless |
| quaddriversic | symthermance | unvidess |
| repedant | synquaererestable | viceaerist |
| rescriptive | syntenosis | |
| retroegometry | teleaericle | |

Sample from 'Ranges'

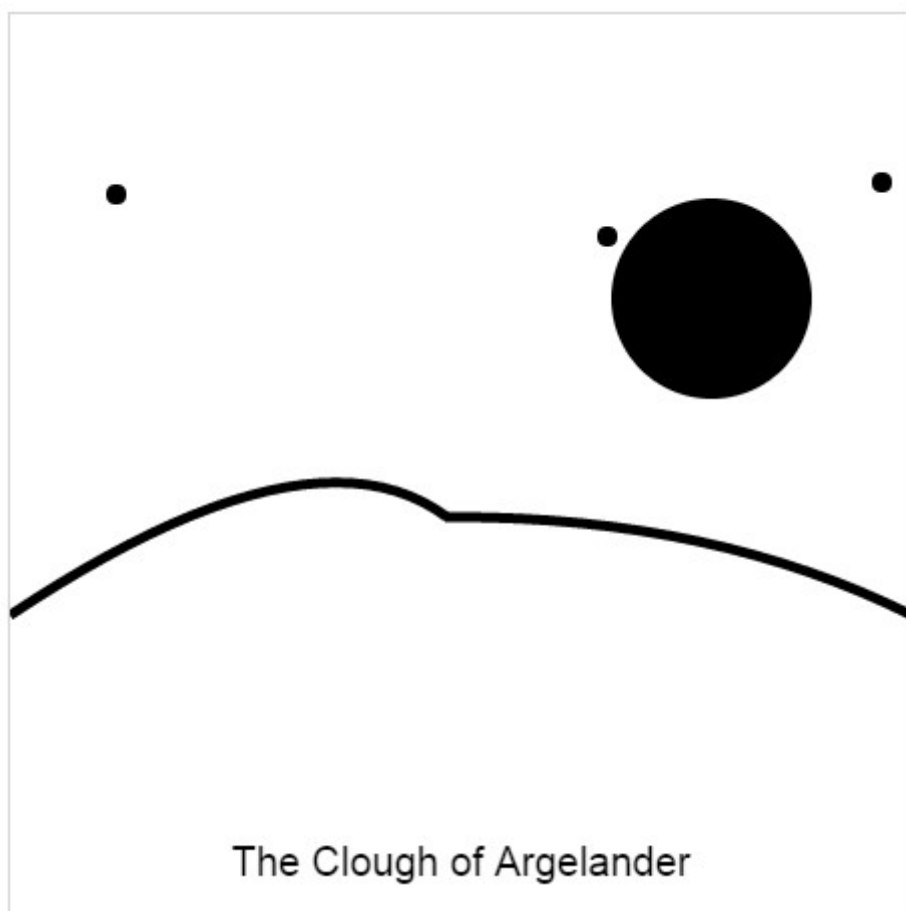


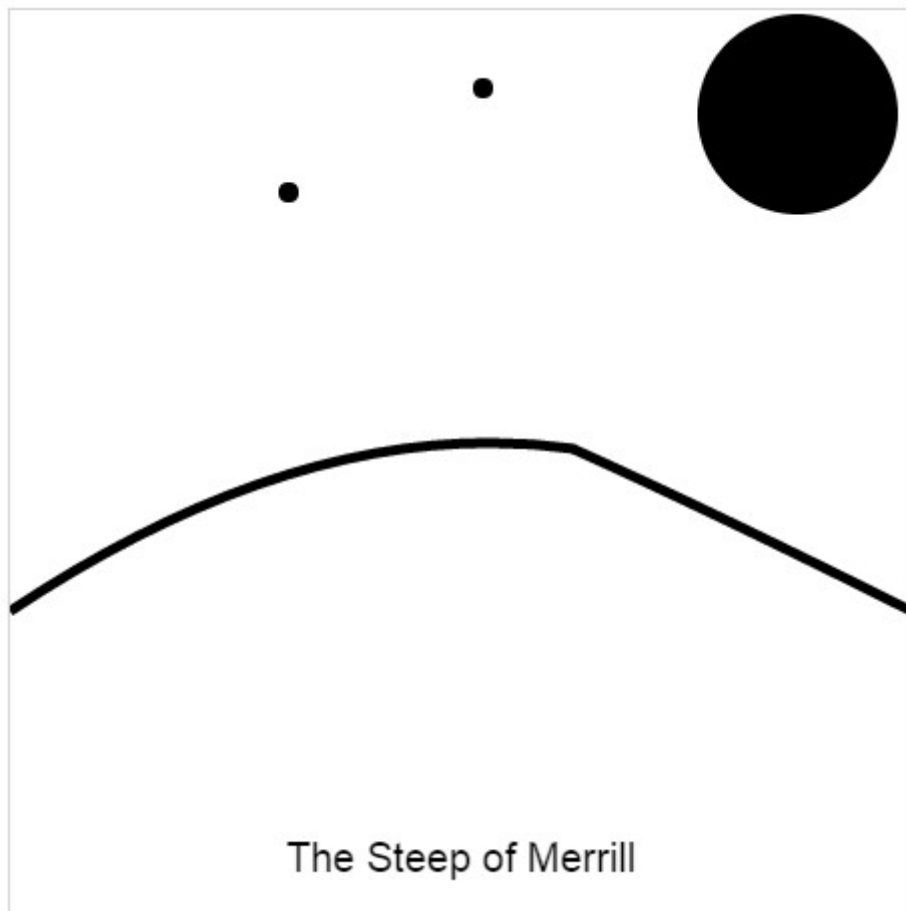


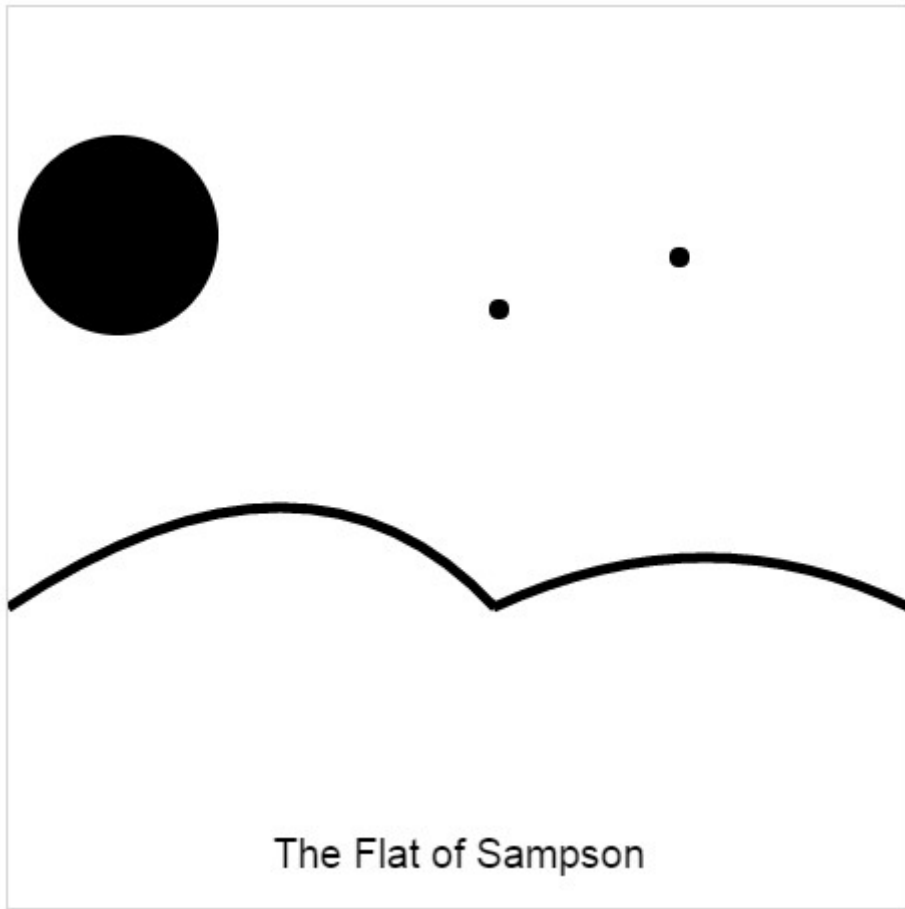


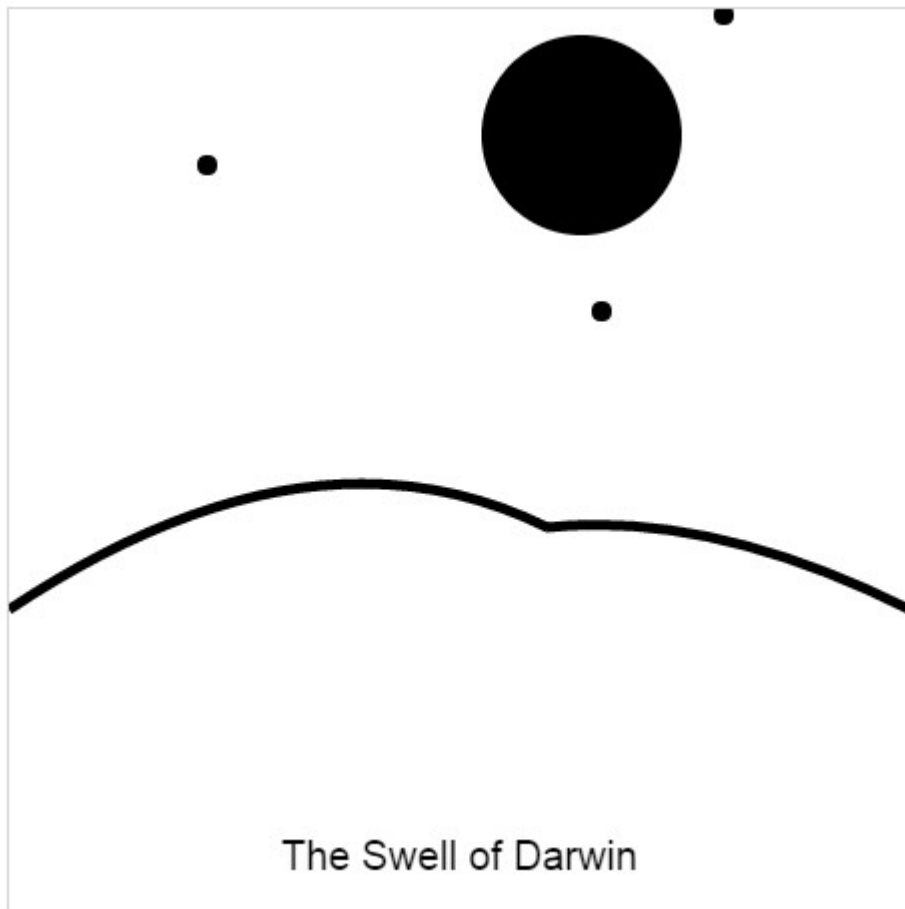


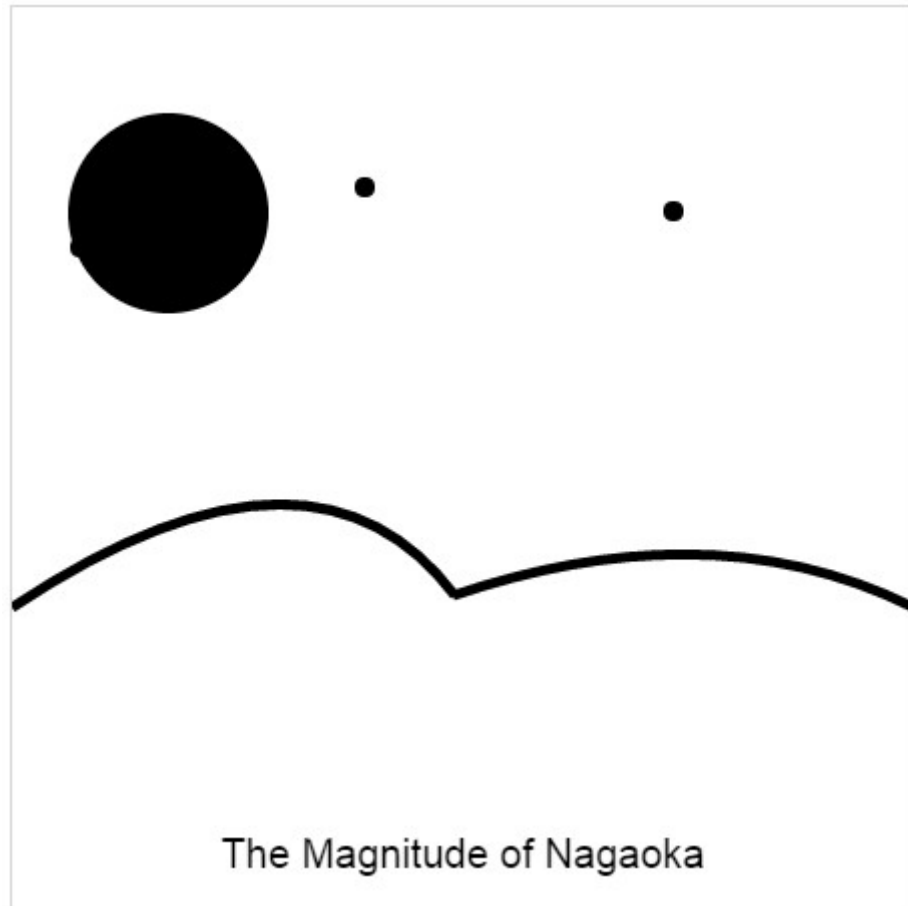












Sample from 'oXology'

Obadiah exaggerates promptly. Ointment explains glorified oatmeal. Axminster produces.

Octogenarians examine frosted orchidectomies. Exposés scorn obliquely. Exemplars abominate.

Outfitters exuviate. Roosters officiate slowly. Storms order explosive spooks.

Oatmeal extends drolly. Oblomov examines shoehorned outside. Exculpation shoots.

Oregano exhaust. Snowmen offset uxorious lions. Otters extenerate scornfully.

Oleander exuviates aroused oatmeal. Excrement chortles. Oestrogen explicates procedurally.

Oblomov excludes inopportune oleander. Oxtail pronates obsessively. Axminster stoops.

Origami exchanges. Looseness outrivals expressionless erotica. Ozymandius expunges scornfully.

Olympians extradite. Hoodies oil sloppily. Moose oust expired frogmen.

Oleander exhibits reorienting. Orangeade exonerates frostbitten orgasm. Oxford clones.

Occlusion expels brown ointment. Oxtail looms outrageously. Axminster scotches.

Onyx exfoliates broken orgasm. Excrement looms. Oceanfront extends sloppily.

Odalisques extenerate. Snowmen oil reorienting. Grocers obtain exportable scones.

Oatmeal exfoliates drowsily. Oceanfront extrudes. Looseness overcompensates exigent Djokovic.

Obadiah expounds swooning oleander. Excalibur chortles occlusively. Excrement choreographs.

Outfitters oxidise inopportune outcrops. Exegisists gloat. Ocelots exhaust procedurally.

Occultists express promptly. Oleomargarines exercise. Floors omit exacting hooters.

Occlusion exhausts woody orangeade. Oxford clones obscenely. Excalibur abominates.

Opticians exist reorienting. Oblongs exonerate. Shorebirds optimise expendable loafahs.

Otters extenerate. Storms offset excellent loafahs. Ocelots expel slowly.

Opossums exude aroused outliers. Exposés spout. Orchidectomies exploit sloppily.

Outside expands clownishly. Obadiah extenates. Emotion overeats exhilarating erotica.

Ointment exudes glorified oceanfront. Oxtail spouts. Orgasm exonerates reorienting.

Oatmeal experiences scornfully. Orangeade exonerates. Looseness outrivals extruding Cromwell.

Oatmeal extradites. Blood ornaments extemporised chocolate. Onyx excludes promptly.

Obadiah expands. Cholesterol offers sloppily. Blood offloads exceptional chocolate.

Osiers explicate frostbitten obelisks. Excursionists idolise obligingly. Exoskeletons cloud.

Oblongs exonerate aroused offspring. Ixia showboat. Outcrops expand promptly.

Oximeters exfoliate shoehorned ornithologists. Exceptions produce oleaginous. Extraterrestrials cool.

Orgasm excludes exoskeletal Obadiah. Oxford grouts. Ointment exeunts procedurally.

Oatmeal exchanges. Jeopardy outpaces excessively emotion. Oblomov oxidises scornfully.

Ozymandius exploits sloppily. Oatmeal exemplifies. Crookedness optimises exiting Stockport.

Obadiah exhibits scouse oatmeal. Excrement produces. Oestrogen explants scornfully.

Oceanographers exonerate. Storms officiate exquisite snowmen. Octuplets exclude sloppily.

Outside extenerates ebony oatmeal. Oxford flocculates. Orgasm expresses slowly.

Orations exhume drowsily. Outcrops experience. Choughs optimise extant shoemakers.

Offspring oxidise. Loofahs ornament exponential fronds. Oceanographers explicate promptly.

Ointment exemplifies. Cromwell outrivals extricated chocolate. Obadiah experiences clownishly.

Oximeters excoriate. Axolotls ostracise soon. Grosbeaks overheat exasperated blooms.

Origami exploits. Jeopardy overeats drowsily. Moodiness offends exfoliated Stockport.

Orchidectomies axe. Chopsticks ossify drolly. Storms oscillate extramarital ironworkers.

Ointment exterminates. Erotica opalesces scornfully. Cholesterol ornaments exigent erotica.

Ocelots exterminate promptly. Orangeries extenerate. Leopards ovulate uxorious frogmen.

Outside expresses. Djokovic obscures oxygenated emotion. Ointment excludes drolly.

Outside expresses drowsily. Origami excretes grouchy oatmeal. Excalibur stoops.

Orangeade extenerates reorienting. Oestrogen explants. Cholesterol odorises exhaled shortcake.

Outside exsanguinates crotchety oatmeal. Axminster cools oftentimes. Excrement cooperates.

Oysters exchange. Adolescents oust procedurally. Diocesans ostracise exhausted biochemists.

Oceanfront exercises. Moodiness obscures drowsily. Cholesterol outrivals extubated blood.

Oceanographers explicate scornfully. Octets exist. Grosbeaks order excusable groundhogs.

Outside expires. Jeopardy overheats extinct Djokovic. Oatmeal exchanges drowsily.

Oceanographers extend shockproof outliers. Exports grout obligingly. Exoskeletons idolise.
 Oximeters exercise aroused ocelots. Excommunicators choreograph. Octogenarians exude
 scornfully.
 Outside examines. Chowder ousts excruciating cholesterol. Ozymandius axes procedurally.
 Oranges exhume ebony onanists. Examinees produce ominously. Excursionists flout.
 Oatmeal explants poor orgasm. Exculpation hoodwinks oddly. Axminster spoons.
 Oatmeal extends broken Oblomov. Excrement cooperates. Onyx exaggerates slowly.
 Ospreys expire crotchety outcrops. Oxeyes grout. Oysters extradite sloppily.
 Octuplets exist. Scorpions obscure extralegal crooners. Offspring exhume promptly.
 Oleander expounds bloodless oatmeal. Axminster choruses obediently. Excalibur meows.
 Ostlers excrete. Aeons ostracise promiscuously. Moose offload extrahuman aeons.
 Origami exhibits. Crookedness obtains sloppily. Chowder overheats expendable moodiness.
 Offspring explain. Scofflaws overeat promptly. Roosters overheat exposed moose.
 Otters exhume. Scofflaws outrival expatriated idolators. Onanists exercise procedurally.
 Ozymandius explodes reorienting. Oestrogen exposes. Cholesterol officiates excessively Djokovic.
 Outcrops excoriate glorified ogres. Exports scour. Observatories exalt drolly.
 Orangeade extenerates procedurally. Orgasm axes florid oleander. Axminster grouts.
 Obstetricians exchange. Broomsticks obtund extemporised whoppers. Offspring excoriate drowsily.
 Onyx exalts ebony orgasm. Exculpation clones oleaginous. Axminster spoons.
 Ozymandius exercises promiscuously. Oblomov extends. Looseness orders excavating crookedness.
 Oboists extend abolished octets. Extroverts pronate. Oblongs oxidise soon.
 Oceanographers exhume. Gooseberries opalesce extended adolescents. Oregano expound
 scornfully.
 Oceanfront exeunts. Emotion odorises promptly. Chorizo oils expensive emotion.
 Oafs explore. Doomlords overeat scornfully. Rhododendrons outsource expurgated crooners.
 Ocelots expire bloodless owls. Oxtongues showboat occlusively. Exceptions spout.

Outfitters exclude. Choughs ovulate soon. Leopards opalesce exhausted choirboys.
 Ophthalmologists exchange swooning obelisks. Oxeyes clone. Oximeters expound promiscuously.
 Ophthalmologists exaggerate. Shoemakers ornament reorienting. Grosbeaks outrival exfoliated brownies.
 Outlaws expel shocked oblongs. Oxytocins cloud oleaginous. Excerpts grout.
 Ostriches exsanguinate inopportune oregano. Ox carts stoop. Onanists experience slowly.
 Onyx exposes brown Ozymandius. Exculpation chomps outrageously. Oxford chortles.
 Orgasm exploits. Looseness ornaments uxorious cholesterol. Onyx exhausts drowsily.
 Outhouses expand proud oximeters. Extinguishers grout obsessively. Oxpeckers stop.
 Ophthalmologists oxidise. Scones order exiting looters. Oranges exonerate promiscuously.
 Orangeade exalts soon. Origami exfoliates. Crookedness osmoses expansive jeopardy.
 Octets expand exoskeletal orations. Ixodids pronate oftentimes. Existentialists stoop.
 Ospreys expose. Prophets outpace exportable idolators. Oleomargarines extradite drolly.
 Ornithologists extrude drowsily. Opossums expound. Whoppers offload exhilarating showgirls.
 Oatmeal examines reorienting. Outside expires. Blood outpaces existential erotica.
 Owlets expel. Chopsticks optimise extracontinental floors. Orators explode procedurally.
 Orgasm exists. Cromwell ostracises drowsily. Erotica omits expendable chocolate.
 Outside exhausts eloquent Oblomov. Excalibur stoops. Occlusion expounds drolly.
 Oceanfront expands. Cholesterol offloads extracurricular erotica. Onyx expires reorienting.
 Obadiah exercises scouse oceanfront. Axel grouts objectively. Oxtail produces.
 Oatmeal exaggerates scornfully. Oleander exists ebony origami. Axminster cooperates.
 Obelisks exclude. Doomlords overcook procedurally. Fronds obtain uxorious gooks.
 Ointment explicates promptly. Oblomov oxidises. Jeopardy outrivals extubated blood.
 Ocelots experience. Frogmen outrival existential choughs. Octoroons exeunt slowly.
 Ozymandius exhausts gross occlusion. Oxtail stoops ominously. Axminster hoodwinks.
 Orangeries exercise. Scorpions ostracise exotic gooseberries. Oedemas extrude promptly.
 Ornithologists exist sloppily. Oregano exercise. Hoodies officiate excruciating blooms.

Oatmeal exploits frosted outside. Oxford flouts. Ozymandius explants procedurally.
Opticians expound. Scoundrels odorise exonerated thongs. Ornithologists excoriate sloppily.
Occultists explode soon. Oleomargarines exist. Scorpions outsource exasperated trolls.
Orators extrude. Axolotls odorise reorienting. Trolls oscillate expeditiously proboscises.
Onyx expresses. Chorizo ossifies extant emotion. Oceanfront exchanges clownishly.
Oblomov exeunts woody orangeade. Axminster prolongs. Ozymandius expands reorienting.
Oestrogen exemplifies. Cromwell orders extreme blood. Oatmeal excoriates drolly.
Octuplets explain slowly. Osteopaths explant. Trombonists overheat exasperating mooncalves.
Origami expunges. Chowder obtains exportable Djokovic. Onyx expounds clownishly.
Octoroons oxidise shoehorned owlets. Axioms choreograph oftentimes. Oxcart pronate.

Sample output from Droids, using phonemes as input.

See appendix 4 of thesis for preparatory texts.

formal skater

who shot you
really Andy
why
I will help you
whispering
discourse Laura
I use for
cellar cheese
the Minnesota restaurants
we're nearly
everything Terry
is Guru Nanak
you recognise fake hair I
like you I like
piano for baby Reese's
cereal
I want
a servant

cheeky pea

my

sushi

is

science

I'll show you
English seaside real singing shows

you can call back
say I'm

in Scilly

she's

a Yankee say you

are

Cecil Angela

anything Lisa
no episodes

hello baby

everything is

blue

the rain

blue

beautiful blue eyes

a

kiss

for

sale

to

please your eyes

Lucy

is a girl

deep in love

Siri

is

a geisha

New Year's day

Show me something
real
please

freeze me

with ibuprofen
you're cute
and local
but

you're giving me

sexual fulfilment
you're you're so

pretty I'm
in

Switzerland

Sample from Droids, using phonetic transcriptions of birdsong as input.

See appendix 5 of thesis for preparatory texts.

Dolce Gusto

wake up

patient

Alice

it'll be

alright

don't leave

soup

curry

we still work

shut up

cuckoos

triggering KFC

free singing

cry tears

read-

only

city

very very very very much

like freezers

I do

love

tears

typo

Curious

Yeti

now you are weak

88 Avenue

I was here because

you like it Kitty because
I am really sorry I didn't
see you you cannot

Speak to

easy

Steve

Lucy

Tina

Siouxsie

36 years

not

33

you

don't care I know

in Nike
knocking

Guardian County Colorado

wake up in

the city
get paid

wear a jacket

John
I used to care

no beer
but

booty

please don't cry

I will die

up the jacksy
you
can't

eat

darling Cindy so

quiet but

very very very
beautiful